

# SCHOLASTIC COACH

DECEMBER 1961 • 35c



## Jingle (Bar) Bells

Jingle bells, ring out the year,  
Whoop it up or shed a tear  
Thinking of your all-star heroes  
Or that scoreboard full of zeroes!

As we feast on duck and quince-y  
It's bye, bye to the Reds of Cincy,  
Who Jay-walked on the base and sward  
Until run over by a Ford!

Let's deck the hall for Budd, you bet,  
Who dashed 9.2 like a Sabre Jet.  
An olive branch with a holly tassel  
For the AAU-NCAA hassle.

Ave, Carry Back, turf Iturbi,  
Who laid an egg in the Kentucky Derby.  
Tempus fugit, Frank McGuire,  
Now baby-sitting for Wilt the crier.

To every coach, a happy year,  
Let the welkin ring with cheer.  
Face '62 without gloom or fret;  
Why, you haven't lost a game as yet!

Bye, bye, 'Bama, Ohio State, and Texas,  
The jitterbug defense and red-dog hexes,  
The shot-gun offense and lonely end;  
What new madness lies around the bend?

A crimson herring for Tovarich Yuri,  
Who soared higher than a Khrushchev fury;  
In America he fulfilled his promise  
And left behind a "Doubting Thomas."

A peel on the chimes, a farewell psalm  
For Ullis Williams and Sullivan, Tom,  
High school runners who, spurred by Clio,  
Made more records than the Kingston Trio.

An Atlas rocket for Maris cast,  
His homers gave us all a blast.  
'Bye Davis Cuppers, all left feet-sa,  
The Italians ate 'em up like pizza.

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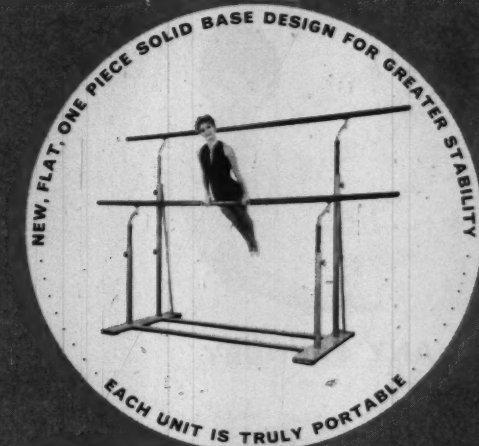
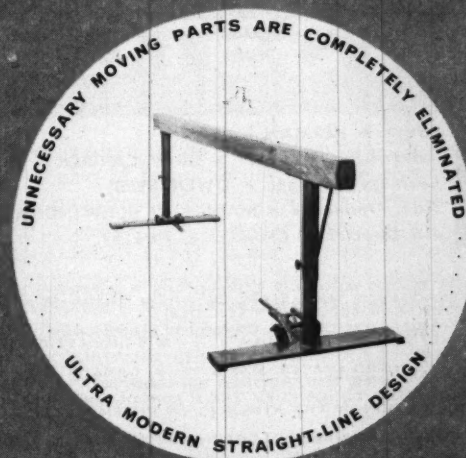
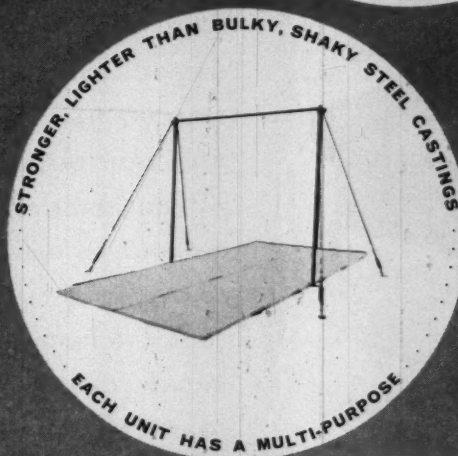
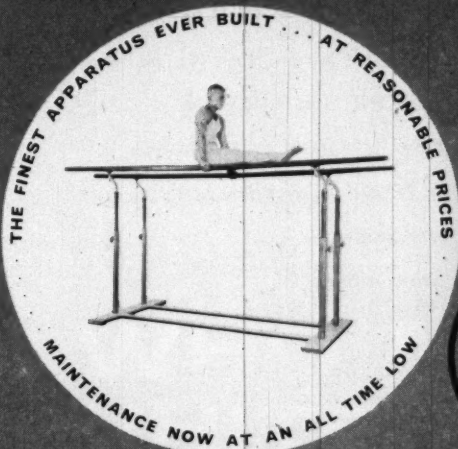
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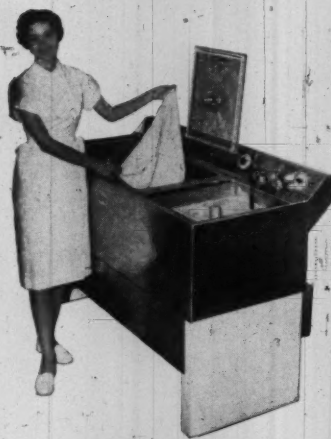
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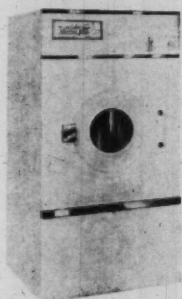
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# SCHOLASTIC COACH

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## IN THIS ISSUE

HERE BELOW (Football Lethal? Tell It to Sweeney!)	5
SYRACUSE NATS' FAMOUS "B" SERIES by Dolph Schayes	7
FOUR BASIC DEFENSIVE MOVES by Ken Hunter	8
A TAILOR-MADE OFFENSIVE CONTINUITY by Robert R. Peck	11
REFINING THE INDIVIDUAL OFFENSE by Paul M. Baker	12
SOMETHING SPECIAL (Signaling the Bench from the Huddle)	14
SQUAD TECHNIQUE FOR BOWLING INSTRUCTION	16
SELLING YOURSELF IN A NEW SITUATION by Vic Bubas	18
GRADED LESSON PLANS FOR FENCING by Edward F. Lucia	20
PROTECT YOUR LEAD by Jerry Swan	24
CHECK THAT DEFENSE by Stan Albeck	26
NEW EQUIPMENT	30
EVOLUTION OF A ZONE ATTACK by Carl E. Boyer	38
COACHES' CORNER	40
NEW BOOKS ON THE SPORT SHELF	44

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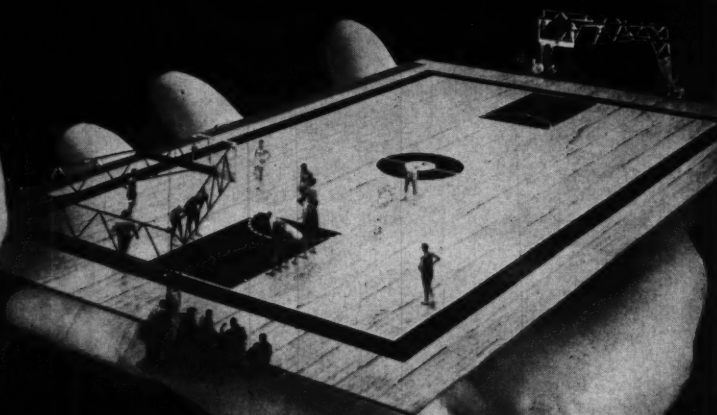
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# Football lethal? Tell it to Sweeney!

ONE of the more intriguing facets of Roger Maris's run for the roses last season was the way so many old-time fans, players, and reporters rooted *against* him. Not because they disliked the young Yankee, but because they resented *anyone* who dared reduce the sacred image of Babe Ruth.

Being old enough to have seen the Babe clout a few, we could understand their neurosis. The big, flamboyant Babe symbolized "the good old days" when life was so exciting and giants (as well as Yankees) roamed the earth. So when a young, colorless .270 hitter like Maris threatened to reduce this precious symbol, they subconsciously tended to resent it.

Such antagonism is infantile, of course. First because all records are made to be broken. Second, because the Babe Ruth image is rooted in sawdust. The Babe may have been a giant on the diamond, but he was a pigmy in practically everything else. Infantile, coarse, irresponsible, a colossal debaucher, the Babe represented just about everything we don't want our kids to be. Yet our baseball Boswells molded a deity out of him.

All right, you may say, it doesn't matter anymore. It's the image that's important to the kids—the image of a giant who, with a laugh and a swish of his bat, reduced the impossible to the actual.

That's true enough, of course. But it doesn't mean we have to worship blindly. The Babe Ruths are only the gadflies of the world. The Roger Marises are the people who make it go round—good, steady, responsible, moral family men. Perhaps a bit stolid, not much exciting, but people with substance to them.

So if they also happen to have a genius for knocking baseballs out of sight, we're not going to demean them. All the more power to them. It's about time the good solid people of the earth had their innings!

DISMAYED by the alarming rise in football fatalities the past season, we've been devouring every think-piece we can lay our eyes on—and remain as mystified as ever.

The chief instruments of destruction, if you believe our calamity howlers, are the plastic helmet, the shoulder pad, the hip pad, the face guard, the high tackle, the head-up tackle, the head-down tackle, the T formation, Khrushchev, and Ham the space monkey.

None of these frantic accusations impress us. With all the enormous advances in rules, equipment, coaching, training, officiating, playing, and medical attention, we refuse to believe that football, almost overnight, has turned into a lethiferous pastime.

That's why we threw our beanie into the air upon coming across a statement from Dr. Francis J. Sweeney, team physician for the N. Y. Football Giants, who's recognized as one of sports' foremost medical practitioners. Interviewed by Gene Roswell, a columnist for the *New York Post*, Doc Sweeney made mince meat of all the sour tomatoes.

"I disagree completely with all the hysterical allegations. I know for a fact that... we have far fewer chronic or crippling injuries than we had 10 years ago. What we do have are severer lesser injuries because the players are bigger, stronger, faster, and hit harder.

"One of the reasons for increased safety, I believe, is better equipment. The plastic helmet has been a life-saver. I've never seen it cause a serious injury, as some are saying now. We don't get the shoulder injuries we used to, and hip pads molded in plastic have considerably reduced charley-horse bruises."

The detractors of the plastic helmet claim that it extends too far down the back of the neck and that when a player hits or is hit, it snaps down between the sixth and seventh cervical vertebrae, a possible cause of paralysis or death.

"That's a whiplash injury," Dr. Sweeney explains. "They're now making a big fuss about it in football without investigating the facts. Some accidents are freaks. They just happen. But in the old days we had more fractures with leather helmets than we now have."

"I remember 10 years ago when the plastics became as popular as the leather headgear. The boys who wore leather suffered the worst injuries. The attack on the helmet is unjustified. The same with the face guard. It would be murder without it. No, the trouble is not in the equipment."

"The core of the problem is *medical fitness*. The pro league has had less serious head injuries and fatalities than the colleges and high schools. College boys are foolishly enthusiastic and try to get back in a game after being hurt. You'll hear a kid plead to play after being knocked silly."

"That can be extremely dangerous. You never know what you have in a  
(Continued on page 34)

## THE SPORTS FIELD

**W**HAT made the sports field—the empty lot and the country club, the backyard and the school gym—so appealing when each of us first encountered it in our youth was that people were at their best there. It was as simple as that. They were full of humor and fun without even trying. They were spontaneous, as they were nowhere else... In a deeper sense, it is not going too far to say that in a miraculous way the playing of sports somehow makes contact with something idealistic in our natures when we are young and that the poet in all of us blossoms wordlessly in a genuine sporting atmosphere. These are the reasons why all our lives we go out to sports so wholeheartedly.—Herbert Warren Wind in "The Gilded Age of Sports" (Simon & Schuster)

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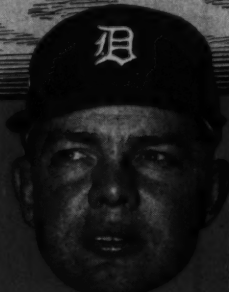
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## LOUISVILLE SLUGGER BATS

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By DOLPH SCHAYES

## The Syracuse Nats' Famous "B" Series

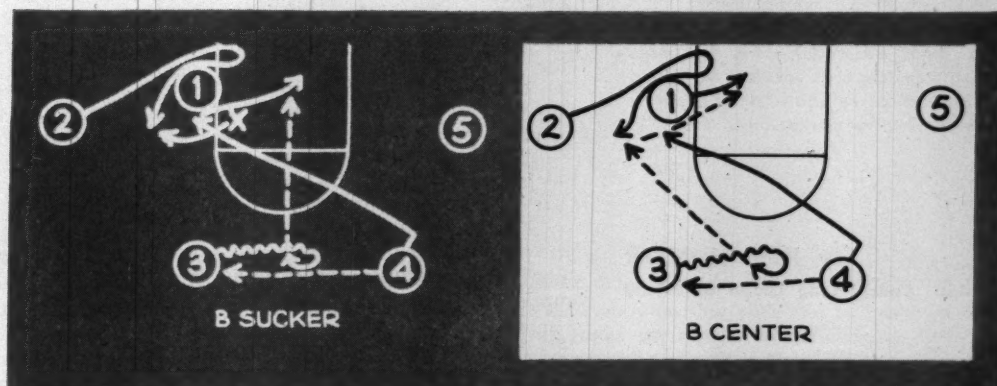
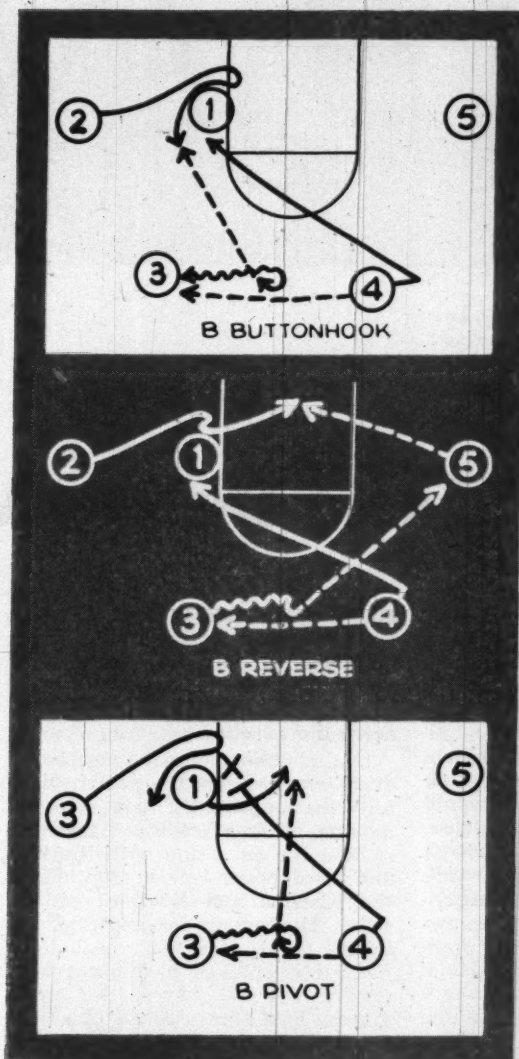
**W**HEN Alex Hannum became coach of the St. Louis Hawks several years ago, he inherited one of the greatest basketball players in history—Bob Pettit.

Bob was (and is!) a great all-around player. He had a great jump shot, hit both boards hard, and was a selfless team man. If you could fault him at all, you'd have to pick on his tendency to wait for the ball. He didn't move much without the ball—one of the most common faults in modern basketball.

Alex, a highly imaginative thinker, put his mind to work. How could he get more out of Pettit? Thus was born the B Series—a pattern built around a tall, quick, sharpshooting forward. It worked beautifully. As the ball moved into the forecourt, Bob would yell "Beep, Beep!" and the team would go into the B Series.

This Series accomplished several things: (1) it gave the Hawks a deceptive and potent scoring threat,

(Continued on page 47)





## The Four Basic Defensive



**PINNING** a player on the baseline who has expended his dribble; Guard's inside foot cuts off baseline, forcing offensive man to step away from the basket for a shot.

By **KEN HUNTER**

Asst. Coach, Long Island University

**T**HE tremendous emphasis on defense on the West Coast is having its effect all over the country. Even in the high-scoring East it's gaining in both understanding and popularity.

At one time an Eastern coach, hearing of a game in which both teams failed to hit 50 points, would rarely credit it to good tight defense. He'd be more inclined to attribute it to zone defenses and control offenses.

Nowadays, however, most everyone seems to have a greater appreciation for sound defense. More coaches realize that on those cold, cold nights when their shooters are missing, their chance of winning will hinge squarely upon defense. For this reason it will behoove a coach to allocate as much time and effort to developing, preparing, and planning a defense as to assembling an offense.

One of the first major decisions to be made is whether to force the offense to the outside or to the inside of the court. Coaches differ sharply on this.\* It's a matter of coaching philosophy. I believe that driving the offense toward the middle assures a more effective team effort in the advent of an individual mistake. With proper sluffing techniques, help can more easily be provided.

The forcing technique can be accomplished by having the defensive

man on the ball place his inside foot directly in line with the opponent's crotch and the basket. The guard is thus overbalanced to the outside, thwarting any attempt to drive the baseline.

If the offensive man chooses to drive over the top, the guard counters the opponent's first step by moving his forward foot backward so that it's on a line with the ball and the opposite corner (formed by the baseline and sideline) of the court. This action, accomplished by taking a full step and one-half to the one step taken by the opposing player, will take away the direct driving lane and force the opponent away from the basket.

The scouting report should indicate whether a player will drive more often to his right than his left, or if he likes to drive the middle rather than the baseline.

Of equal importance, when making defensive assignments, is speed and height. If all factors between the defensive man and his opponent are equal, there should be no change in the initial defensive position. If, however, the offensive player is quicker or definitely (as indicated by the scouting report) a right- or left-handed driver, a slight modification by the defensive player is required.

For instance, if an opposing guard is tabbed as all right-handed, the defense should overplay him (depending upon speed) when on the

\*For the thoughts of 15 famous coaches on this subject, see the symposium, "Influencing the Backcourt Attacker," in the November 1960 *Scholastic Coach*.





**DEFENDING DEEP LATERAL MOVEMENT:** Guard keeps an arm and foot between man and ball during entire drive along baseline. Note fine use of boxer step and how guard keeps an eye on the ball at all times. He never relaxes, preventing opponent from getting a step or turning corner on him.

## Moves

right side of the floor by placing his inside (right) foot on a line with the opponent's right foot and the basket. This will take away the player's strength and force him to his weak side. As one can readily understand, an accurate and concise scouting report is invaluable.

The four main components of man-to-man defense are forcing, beating to a spot, pinning, and circling.

Forcing refers to a defensive maneuver by any player in the center

area. Generally this player is the center, but, with the advent of new patterns and plays, you may often find the forward or even a guard defending within the 12-foot lane. Hence the entire team should be taught the skill.

Forcing prevents the opponents from receiving the ball within 15 feet in any direction from the basket. Effective forcing can only be accomplished by keeping both the ball and the opponent in vision at all times.

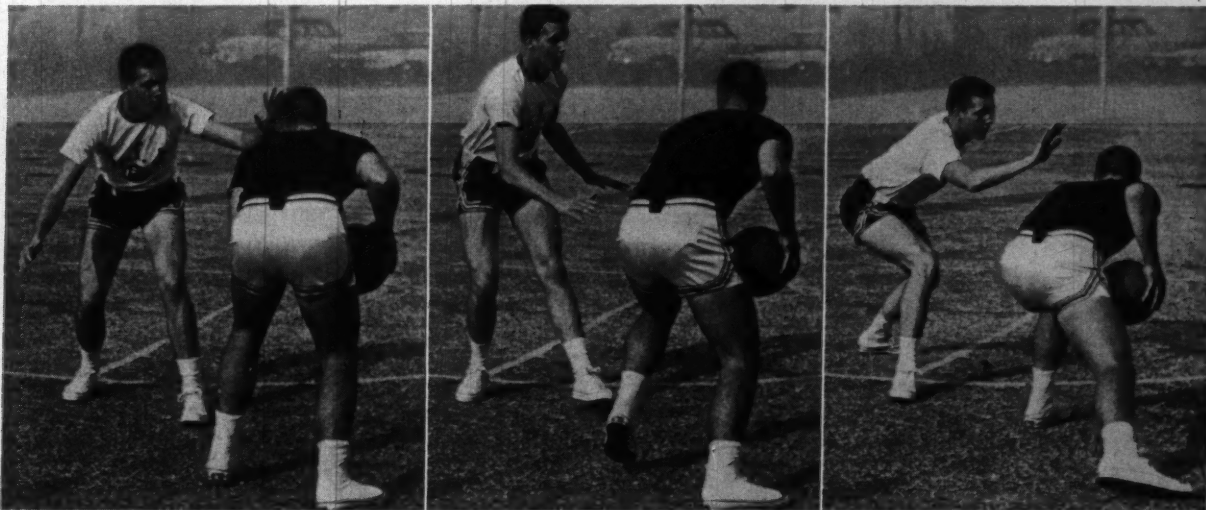
The defensive player forms a triangle with the ball and opposing player, rather than standing in a straight line between them. We call this opening up and getting an angle. Too many times when the offensive center is playing a low post almost

on the baseline, the defending center will go all the way down with him, thereby playing him too tight. Since the offense can always take a step before the defense reacts, the offensive center will beat his man out to a good post position.

This can be prevented by opening up or staying away at least a few feet, depending upon where the ball is, so that you (defense) cannot be beaten out. Forcing is a skill in itself. When properly utilized, it not only minimizes the post man's potential but disrupts many attacks.

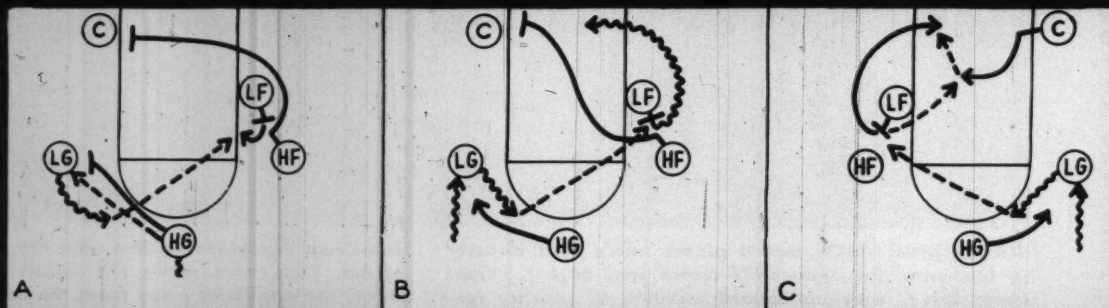
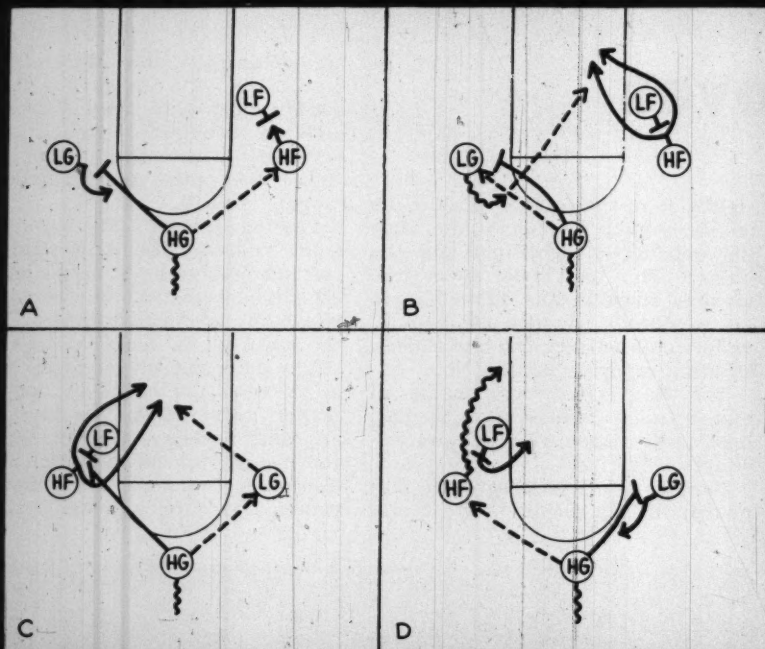
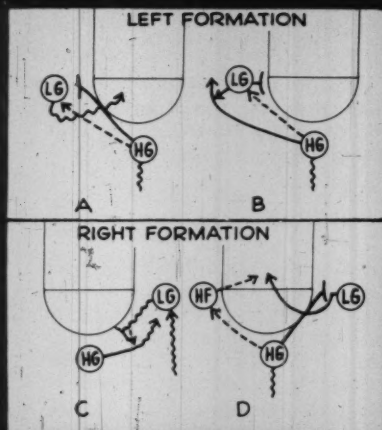
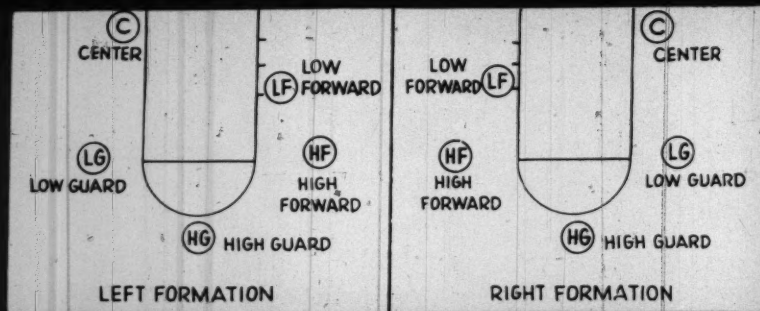
The next point, beating a man to a spot, requires a great amount of practice time. When an offensive man, in order to receive a pass, cuts

*(Continued on page 42)*



**STANCE AND FORCE:** Guard places inside foot directly in line with the opponent's crotch and basket. When latter drives over top, guard counters by moving for-

ward foot backward on line with the ball and opposite corner. This takes away the direct driving lane and forces the opponent away from the basket.





# A Tailor-Made Offensive Continuity

By **ROBERT R. PECK**, Coach, Bates College (Maine)

**E**VERY coach would like to operate from an offense which fully capitalizes upon everyone's individual talents. Most coaches try to do this by stressing options or adding variations to their offense. But the results are rarely entirely satisfactory.

Several years ago we decided that our offense wasn't making full use of our manpower. Rather than tinker with options or variations, we decided to design a new offense hand-tailored to the talents of the players who would return the following year. This engineering project worked out so beautifully that we'd like to relay the details to you.

Not that we think that all or even portions of this offense could be applied to other situations. What's important is the thought process which went into the creation of it. It might encourage other coaches to modify their offense or design a more effective one.

We also realize that a project such as this possesses significant limitations. Many questions can't be answered to everyone's satisfaction: Can you change your whole offense every year? Doesn't your offense become more efficient after

your players have run it for a while? Can you really design an offense to fit particular skills?

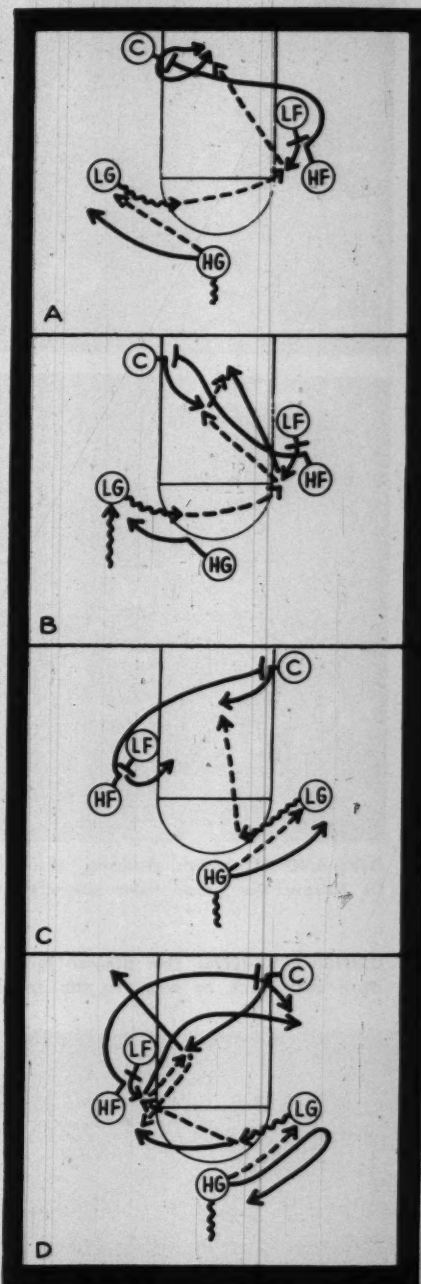
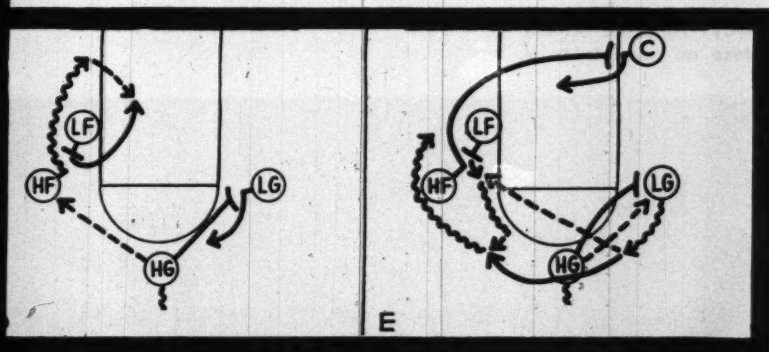
All these questions were taken into consideration both before and after the season in which the experiment was made. The conclusion was that the progress lost by change could be counterbalanced by the greater efficiency of a personalized pattern.

**Advantages of an Offensive Continuity.** In our particular continuity or shuffle, the players maintain their positions throughout its operation. They don't play all five positions. Thus a "High Forward" (see **Diag. 1**) remains a "High Forward" all the time. By executing his moves repeatedly, each player increases his proficiency.

Another major advantage of the offense is that it's continuous. Lapses between plays and disorganization due to thwarted strategy are kept to a minimum. This is a particular advantage where you don't have a "take-charge" guy.

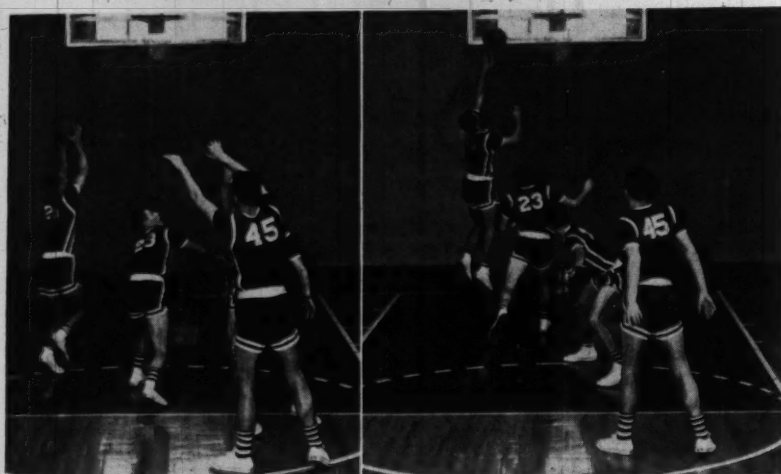
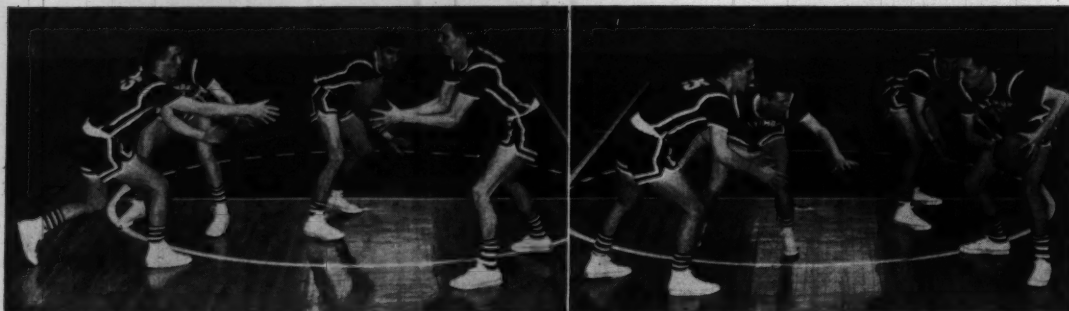
It's also easier to free lance from a continuity, since the defensive men are kept too busy to help out one another. The fact that every offensive player is moving and getting his chance to score also encourages them to concentrate and work hard on offense.

(Continued on page 31)



DIAG. 5, SHOT 4





**GIVE-AND-GO:** After passing, the giver steps toward the receiver, as if to follow his pass, then sharply cuts for the return pass and lay-up.

**USING A SCREEN:** The player jockey's guard away from the screen, then cuts back or over to the screen—coming as close as possible to it.

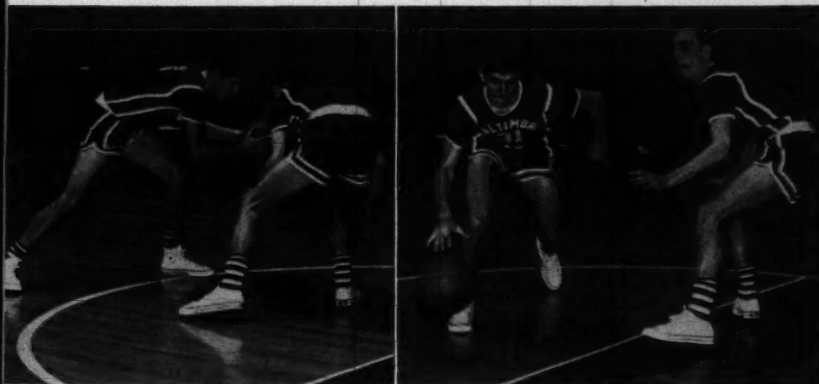
## Refining the

**T**HE success of most good ball-players can be traced to a solid foundation of fundamentals. Generally these fundamentals are ingrained through constant repetition of drills based on game situations. If a boy will devote himself to these basics, listen to his coach, and play a lot of ball, he'll usually become a good player.

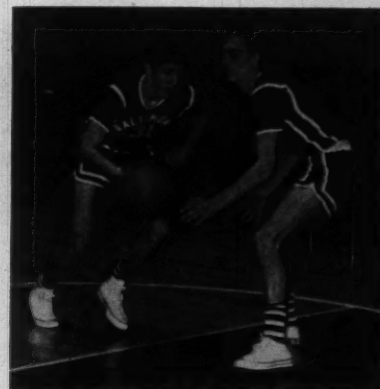
He can become an outstanding one by adding those small refinements which will enable him to make optimum use of his fundamentals. Let's see how these niceties apply to the four basic individual moves: the drive (one-on-one), the give-and-go, the use of a screen, and following up your own shot.

**The Drive (One-on-One).** Many





**DRIVE (WRONG):** After a good fake, the driver steps out at a 45° angle, putting him on a longer path to the basket and thus giving his faked-out guard a chance to recover and head him off before he can lay up the ball.



**DRIVE (RIGHT):** The player drives off the outside leg of the guard, directly toward the basket.

## Individual Offensive Techniques

young players are adept at head-and-shoulder fakes, going both left and right, and they possess a good variety of driving shots. But they nullify these assets with a very common error that almost always goes unnoticed.

As soon as the offensive player has faked his man out of position, he'll invariably take his first step at a 45° angle (in relation to the basket). The 45° angle puts him on a longer, uneven path to the hoop.

This gives the momentarily faked-out guard a chance to recover and head off the driver before he can lay up the ball. As a result the good driver finds his man up on him

again as he approaches the basket. Thus, good fundamental moves can produce only partially successful results.

The remedy is simple: After faking, the offensive player should take his first step *directly toward the hoop*. He should do this by *driving off the outside leg* of the faked defender, coming as close to him as possible without contact. This movement prevents the guard from recovering his initial position between his man and the basket.

**The Give-and-Go:** This standard play, which is the heart of offensive movement, is often "blown" because of poor mechanics. After passing the

ball to a teammate, the giver is usually so eager to execute his fundamental step—*moving toward the pass*, then reversing direction and going toward the basket—that he'll make just a token fake. Without even noticing the relative position of his defensive man, he'll cut toward the hoop—only to find his defender right with him. The give-and-go becomes no-go.

The giver's main objective should be to make his defender think that he (offensive player) is definitely going in the direction of his pass. He should create this feeling by *taking a few definite steps toward the receiver*.

If the guard doesn't move toward the ball, a smart attacker will go behind the receiver (using him as a

**By PAUL M. BAKER, Coach, Towson (Md.) Catholic High School**





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screen) for an easy hand-off or another movement. If, however, the guard starts to move with the cutter toward the ball, the latter should change direction by pushing off his front foot and cutting *directly* toward the basket for the return pass. If his cut is direct and the return pass is good, a lay-up could result.

Summing up: The offensive player should try to take up the slack, or distance, between himself and the defender, then make his move decisively.

**The Use of a Screen.** In this situation, haste again makes waste. Most players become so eager to get to and use the screen that they move without thought and decisiveness. The player gives just a token fake or merely runs up to the screen, expecting to be free just because his teammate is there.

To exploit the screen properly, the offensive player again must be aware of just where his defensive man is. He should take him *below* the screen and then, with a roll or push-off, change direction and come back hard toward the screen. He should come as close to his screening teammate as possible so that the defensive man cannot slide through with him.

Summing up: The offensive player should jockey his guard in a direction away from the screen, then

cut back or over to the screener, coming as close as possible to him.

**Following Up Your Own Shot.** Though offensive patterns vary, most of them require the shooter to follow up his shot. The common mistake most shooters make is to rush directly toward the basket for the rebound. Defensive men who've been taught to box out will have no trouble handling players who blindly rush in.

Many defenses, however, don't do a good job of blocking the opponents off the boards; and a smart offensive player can exploit this deficiency. Immediately after following through on his shot, the attacker should notice if his guard turns and looks upward. Most defensive players will. The shooter can then turn on a burst of speed and aggressively charge by the man on the side that gives him the best rebound angle.

Aggressive rebounding by the shooter can give his ballclub a real offensive boost. Who should know the rebound angle better than the shooter himself?

The accompanying photos were originally prepared for a 24" x 31" basketball chart published by National Sports Co., Fond du Lac, Wis. Selling for \$1, the chart includes 75 photos showing the fundamentals of dribbling, shooting, passing, offense, and defense.

## Something Special

### Signaling the Bench from the Huddle

By BOB GUTHRIDGE

Coach, Berkshire School  
Sheffield, Mass.

**A**LL of us coaches have a free seat to every game. Unfortunately, it's the worst seat in the stadium. Much of the time we sit there and don't know what's going on. We have to depend on the players moving in and out of the lineup and the upstairs spotters to tell us what's happening.

Doc Prothro attempted to do something about it last season by moving upstairs to the press box. That certainly gave him a better view of the action. But it took him completely away from his players—something you can't do in high school ball.

That's why, in seeking a better pipe-line to the action, we avoided moving upstairs. Instead we installed a stunt that enables the team to tip the bench where the play is going and how it will hit—quick (no fake or delay) or delayed (incorporating fakes).

We simply have our Notre-Dame-type huddle face our bench. After a play has been called, the players—usually the linemen—relay the essential information to us through a series of signals. That means we can then focus our attention to that particular play area.





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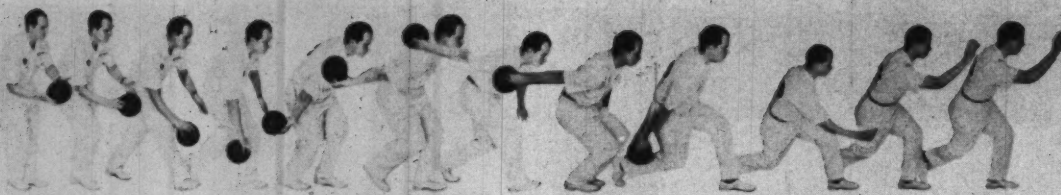
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## Squad Technique for Bowling Instruction

**T**HERE is an art to bowling instruction—especially if you use Gus Lombardi's special "squad instruction" technique.

Gus Lombardi is the country's leading specialist in junior bowling instruction. Employed by American Machine & Foundry Company, developer of the automatic AMF Pin-spotters, Lombardi has for the past 10 years been traveling to schools and colleges throughout the country, instructing students and demonstrating his special technique to other teachers.

Lombardi's technique enables him to take large numbers of youngsters and teach them the basic rudiments and many of the finer points in a comparatively short time. By working carefully with school authorities and local bowling proprietors, Lombardi is able to walk into a school and within the space of a week give a complete course of instruction as well as organize the student body into bowling teams and leagues.

Here is how his squad instruction program works:

The school is organized into classes of 50 students each. Children 9 to 13 are called Bantams. Youngsters from 14 to 18 are called Juniors. The Bantams and Juniors have their instruction split between a first and second period so that children of different ages don't compete against one another.

The course of instruction is started on the school gym floor by dividing the class into 25 students each. The two groups are then arranged in rows

of five, facing each other some 40 feet apart.

The instructor stands at the midpoint between the two groups. He begins the program by explaining and demonstrating the proper stance, approach, and pendulum swing and delivery before the students seated on the gym floor.

Then the first boy at the head of each line stands, five boys on each side. Using a softball, each boy slowly goes through the four-step delivery and then gently rolls the ball to the first boy on the opposite team. On each of the four steps, the instructor carefully observes and corrects the boys' movements.

When the ball is thrown, the boys on the opposite squad stop it with the soles of their feet. The boys who've just rolled now go to the rear of their respective lines and sit. The next boys in the group stand and wait for the first boys in the opposite group to bowl the ball back to them.

Thus, in the space of one class period, an entire class can be properly trained in the fundamentals of the four-step approach and delivery. Lombardi recommends that every boy be allowed to go through this preliminary instruction at least three times.

After the first attempt at a four-step delivery, the instructor shifts his emphasis from the correct positions on each of the four steps to the business of developing natural bowling rhythm.

During the next phase of the program, one squad is assigned to a special area at the side of the gym for instruction with a regular bowling ball and pins. The remainder of the class is sent off to other activities to await its turn for advanced bowling instruction.

As part of the required bowling equipment for the program, a simply constructed wooden cage, which folds flat when not in use, is used to stop the ball and hold in the falling pins. In most cases, the cage is supplied by local bowling proprietors. A plastic ball and pins which won't mar the gym floor are used.

Under the supervision of the instructor, the squad now sits near the starting or foul line, 40 feet from the cage. One boy is sent down to the cage to serve as pinboy. Each boy who now bowls is entitled to two balls.

According to Lombardi's system of scoring, there's an added incentive for bowling well. If the boy bowls a strike on the first ball, he gets an extra ball. If he bowls a spare with his first two balls, he gets an extra ball—three in all. If he bowls a strike with his first two balls, he gets two extra balls—four in all.

The pinboy is instructed to always roll the ball slowly back. Under Lombardi's system of steady rotation, the bowler, after rolling his two balls, walks down to the cage to become the pinboy, and the previous pinboy joins the end of the squad and sits.

To insure maximum safety during instruction periods, Lombardi insists that the following signs be hung above the cage and the foul line: "No One Is Permitted to Remain in the Cage," "All Bowlers Must Sit," "Do Not Bowl While Pinboy Is in the Cage," "Roll the Ball Back Slowly."

During this phase of the program, the students are given further instruction on the proper stance, approach, pendulum swing, and delivery. By the end of the first week, most of the students should be medium to good junior bowlers without ever having seen the inside of a bowling center!

"At the end of each class," says Lombardi, "it's a good idea to take a few minutes to re-explain and redemonstrate some of the major points that you've covered that day. Have the boy who has caught on the quickest and who bowls with good form demonstrate as you explain."

This bowling instruction program, by the way, was originally developed at Brooklyn Technical High School in New York City by Gus Lombardi with the assistance of Martin S. Lefkowitz, director of physical education.

(Continued on page 36)



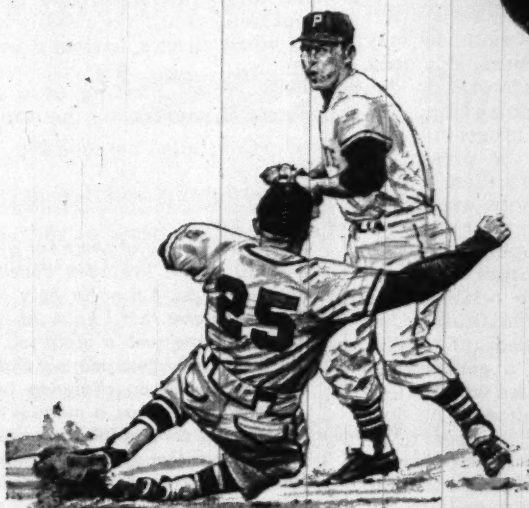
## MACGREGOR COACHES REPORT: BASEBALL UNIFORMS

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And a good portion of this world recognizes the superiority of MacGregor uniforms. Top collegiate conferences are well spotted with MacGregor-clad teams. They look their best—play their best—because of MacGregor's fine quality materials, expert tailoring, modern styling, hardnosed wearability. From sandlots to the majors, top teams suit up with MacGregor. Put MacGregor uniforms on your boys.

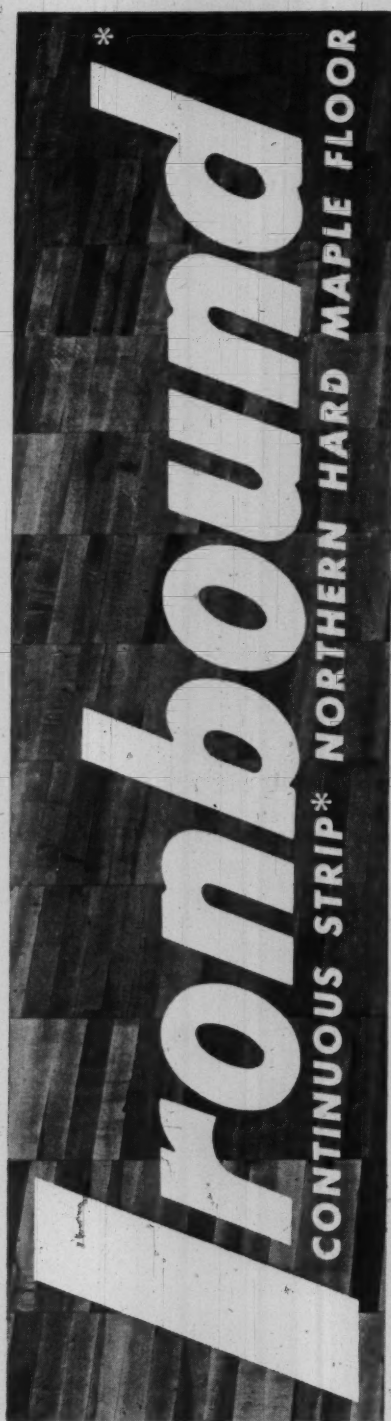


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By **VIC BUBAS**  
Basketball Coach, Duke University

## Selling Yourself in a New Situation

**E**VERY year a large number of high school and college coaches create a chain reaction of job changes. The transition from one town to another and from one school to the next presents a challenge. How can you make the change fluidly and successfully?

Several factors will determine the atmosphere of your new environment. Foremost of these is your fondness for meeting and associating with people. Then there's your sincerity, enthusiasm, and optimism. All these, plus some worn-out shoe leather, will take many a curve out of your road to success.

Before actually turning to the technicalities of coaching, take a little time for reflection. How did you attain your present position? Few of us achieve success wholly on our own. Every coach owes something to somebody. So take a few minutes to let your benefactors know how much you appreciate their kindness. A few words of thanks represent a meager reward for their assistance.

In your new position it's also wise to remember that you haven't won a game as yet while the previous coach did (or maybe didn't!). Be tactful in referring to your predecessor. Remember that he has left friends behind. His methods may have differed from yours. But don't be critical of the organization you inherit. This can boomerang. Sell your ideas and your program.

And don't forget the press, TV, and radio corps. Send them a personal handwritten note expressing your appreciation for their coverage in the past and hoping for their cooperation in the future. This will facilitate your future relationships.

The heart of any institution lies in its students. A pleasant "hello" on the campus and a genuine interest in their activities won't alienate you or your program. The door to your office should be open to all students, not just your players. There are far more students than athletes, and it always pays to re-

member that athletics is just a branch, not the trunk, of the school program.

Also vitally important is your relationship to the faculty and administrators. These include many interesting and talented individuals. So don't let your dedication to coaching blind you to their existence. Your faculty wants to know you, and will have a greater appreciation of your goals if you display a knowledge of their contributions.

Get to know your future team. Arrange a conference with each boy and learn his background, family, and objectives. The secret of coaching, I believe, lies in knowing the individuals and being able to close the gap between their present ability and their potential.

We can never score 100% in this undertaking. But we can get on the right track with conferences—off-season and during the summer—on their general scholastic, athletic, and social progress.

Be circumspect in your handling of assistants, trainers, managers, and office personnel. You can obviate any criticism by basing most of your judgment on their *loyalty* and *effort*. No compromise can be made on these issues, and professional failures are more easily tolerated when there's harmony on the staff.

At a recent meeting of a large business organization, the top ex-

(Concluded on page 29)

**H**AVING been at Duke for over 30 years, I've seen coaches come and go. But never here nor anywhere else that I know of has a coach done such a great job as Vic Bubas in his two years at Duke. His philosophy on changing jobs could well serve as a manual for all coaches coming into new situations. (Ted Mann, Athletic Information Director, Duke University)





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# 17 Graded Lesson Plans for Fencing Classes

IN MY article last month, I presented a brief history of foil fencing, explained the nature of the three weapons, and described the basic techniques in a series of 14 lesson plans. We're now ready to apply these techniques to actual practice. Following are 17 carefully graded lesson plans:

## LESSON I

1. Orientation lecture.
2. Exhibit and dismount the foil.
3. Remount the foil.
4. Illustrate grip.
5. Equip the class with foils, masks, and plastrons.
7. Form the class into two rows, "A" and "B," facing each other.
8. Teach First Position, On Guard, the Salute.

Note: In the subsequent exercises, the movement is continuous. Row A initiates the movement and Row B (in most cases) makes the corresponding movement. In short, Row B keeps reacting to Row A as one movement flows into the other.

The exercises should be repeated until facility in each movement is gained. The previous lesson should be reviewed before the next lesson is taught.

## LESSON II

- | ROW A             | ROW B             |
|-------------------|-------------------|
| 1. First position | 1. First position |
| 2. On Guard       | 2. On Guard       |
| 3. Advance        | 3. Retreat        |
| 4. Advance        | 4. Retreat        |
| 5. Retreat        | 5. Advance        |
| 6. Retreat        | 6. Advance        |
| 7. First position | 7. First position |
| 8. Salute         | 8. Salute         |

## LESSON III, Footwork

- | ROW A             | ROW B             |
|-------------------|-------------------|
| 1. First position | 1. First position |
| 2. On Guard       | 2. On Guard       |
| 3. Retreat        | 3. Advance        |
| 4. Advance        | 4. Retreat        |

- |                    |                    |
|--------------------|--------------------|
| 5. Extend arm      | 5. Extend arm      |
| 6. Lunge           | 6. Lunge           |
| 7. Recover         | 7. Recover         |
| (On Guard)         | (On Guard)         |
| 8. Extend arm      | 8. Extend arm      |
| 9. Lunge           | 9. Lunge           |
| 10. Recover        | 10. Recover        |
| 11. Extend arm     | 11. Extend arm     |
| 12. Advance        | 12. Advance        |
| 13. Lunge          | 13. Lunge          |
| 14. Recover        | 14. Recover        |
| 15. First Position | 15. First Position |
| 16. Salute         | 16. Salute         |

## LESSON IV, The Thrust

- | ROW A  | ROW B  |
|--|--|
| 1. On Guard with-in thrusting distance                 | 1. On Guard  |
| 2. Lower point to level of opponent's breast           | 2. —   |
| 3. Extend arm, hand in supination, touching opponent   | 3. Adjust opponent's point with left hand if necessary |
| 4. Recover   | 4. —   |
| 5. —   | 5. Lower point to level of opponent's breast           |
| 6. Adjust opponent's point with left hand if necessary | 6. Extend arm, hand in supination, touching opponent   |
| 7. —   | 7. Recover   |
| 8. First position                                      | 8. First position                                      |
| 9. Salute  | 9. Salute  |

## LESSON V,

### Lunge in Two Parts

- | ROW A                                 | ROW B   |
|---------------------------------------|---|
| 1. First Position                     | 1. First Position                                       |
| 2. On Guard in lunging distance       | 2. On Guard   |
| 3. Extend arm                         | 3. —  |
| 4. Lunge so that point touches breast | 4. Adjust opponent's blade with left hand, if necessary |
| 5. Recover                            | 5. —  |
| 6. —                                  | 6. Extend arm   |
| 7. Adjust oppo-                       | 7. Lunge so that  |

- |   |                      |
|---|----------------------|
| nent's point with left hand, if necessary | point touches breast |
| 8. —                                      | 8. Recover           |
| 9. First position                         | 9. First position    |
| 10. Salute                                | 10. Salute           |

## LESSON VI,

### Lunge in One Tempo

- | ROW A   | ROW B   |
|---|---|
| 1. First position                                       | 1. First position                                       |
| 2. On Guard in lunging distance                         | 2. On Guard   |
| 3. Extend arm and lunge in one tempo, touching opponent | 3. —  |
| 4. Recover  | 4. —  |
| 5. —  | 5. Extend arm and lunge in one tempo, touching opponent |
| 6. —  | 6. Recover  |
| 7. First position                                       | 7. First position                                       |
| 8. Salute   | 8. Salute   |

## LESSON VII,

### Covering in Fourth

- | ROW A   | ROW B   |
|---|---|
| 1. On Guard in lunging distance   | 1. On Guard   |
| 2. Engage blades in Fourth  | 2. Engage blades in Fourth  |
| 3. Engage blades in Sixth   | 3. Engage blades in Sixth   |
| 4. Engage blades in Fourth and "cover" by forcing opponent's blade to side. Use fingers as much as possible | 4. Yield with fingers permitting pressure                                 |
| 5. Return to central position   | 5. Return to central position   |
| 6. Yield  | 6. Engage blade in Fourth and "cover" by forcing opponent's blade to side |
| 7. Return to central position   | 7. Return to central position   |
| 8. First position   | 8. First position   |
| 9. Salute.  | 9. Salute   |

## LESSON VIII,

### Covering in Sixth

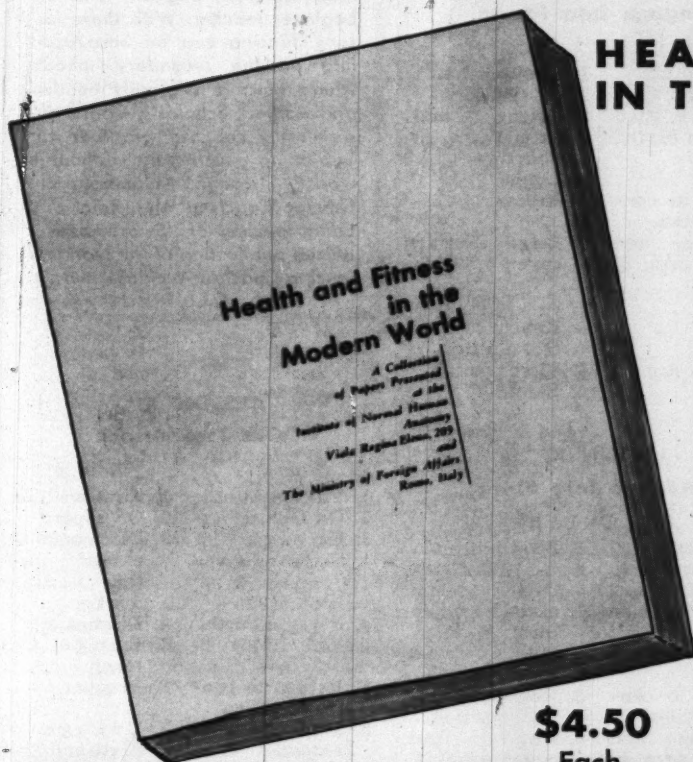
- | ROW A  | ROW B                         |
|--|-------------------------------|
| 1. On Guard in lunging distance                | 1. On Guard                   |
| 2. Engage blades in Sixth                      | 2. Engage blades in Sixth     |
| 3. "Cover" by forcing opponent's blade to side | 3. Yield                      |
| 4. Return to central position                  | 4. Return to central position |

By EDWARD F. LUCIA, Coach, City College of New York



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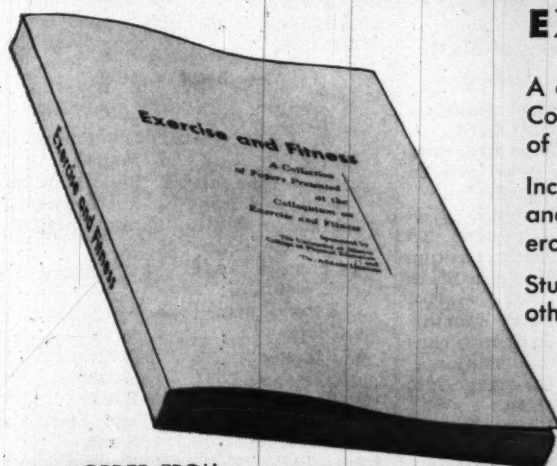
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5. Yield
6. Return to central position
7. First position
8. Salute
5. "Cover" in Sixth
6. Return to central position
7. First position
8. Salute

### LESSON IX, Disengage into Fourth

- | ROW A                                 | ROW B                                 |
|---------------------------------------|---------------------------------------|
| 1. First position                     | 1. First position                     |
| 2. On Guard                           | 2. On Guard                           |
| 3. Engage and Cover in Sixth          | 3. Disengage and extend arm in Fourth |
| 4. —                                  | 4. Lunge                              |
| 5. Return to central position         | 5. Recover                            |
| 6. Disengage and extend arm in Fourth | 6. Engage and cover in Sixth          |
| 7. Lunge                              | 7. —                                  |
| 8. Recover                            | 8. Return to control position         |
| 9. First position                     | 9. First position                     |
| 10. Salute                            | 10. Salute                            |

### LESSON X,

#### Disengage into Sixth

- | ROW A                                | ROW B                                |
|--------------------------------------|--------------------------------------|
| 1. First position                    | 1. First position                    |
| 2. On Guard                          | 2. On Guard                          |
| 3. Engage and cover in Fourth        | 3. Disengage and extend arm in Sixth |
| 4. —                                 | 4. Lunge and touch                   |
| 5. Return to central position        | 5. Recover in central position       |
| 6. Disengage and extend arm in Sixth | 6. Engage and cover in Fourth        |
| 7. Lunge and touch                   | 7. —                                 |
| 8. Recover in central position       | 8. Return to central position        |
| 9. First position                    | 9. First position                    |
| 10. Salute                           | 10. Salute                           |

### LESSON XI,

#### Parry of Fourth, Parry of Sixth

- | ROW A                           | ROW B                                 |
|---------------------------------|---------------------------------------|
| 1. First position               | 1. First position                     |
| 2. On Guard                     | 2. On Guard                           |
| 3. Engage in Sixth and cover    | 3. Disengage and extend arm in Fourth |
| 4. Parry Fourth                 | 4. Lunge                              |
| 5. Return to central position   | 5. Recover in central position        |
| 6. Disengage into Fourth        | 6. Engage in Sixth                    |
| 7. Lunge                        | 7. Parry Fourth                       |
| 8. Recover to central position  | 8. Return to central position         |
| 9. Engage and cover in Fourth   | 9. Disengage into sixth               |
| 10. Parry Sixth                 | 10. Lunge                             |
| 11. Return to central position  | 11. Recover in central position       |
| 12. Disengage into Sixth        | 12. Engage and cover in Fourth        |
| 13. Lunge                       | 13. Parry Sixth                       |
| 14. Recover in central position | 14. Return to central position        |

### UNSOLICITED TESTIMONIAL

"These lessons by Mr. Lucia are most welcome. Neither difficult nor oversimplified, they will serve to teach both the beginner and the beginner teacher. With these lessons, fencing can be introduced into all the secondary schools where fencing is greatly needed and wanted. Scholastic Coach deserves the coaches' gratitude for publishing such an estimable work." Oscar F. Kolombatovich, Fencing Coach at West Point and Editor-in-Chief of "Swordmaster," official publication of the National Fencing Coaches Assn. of America.

### LESSON XII, One-Two Attack

- | Row A  | Row B  |
|--|--|
| 1. First position                                | 1. First position                                |
| 2. On Guard                                      | 2. On Guard                                      |
| 3. Engage in Sixth and cover                     | 3. Disengage and extend arm, thus making a feint |
| 4. Parry Fourth                                  | 4. Disengage                                     |
| 5. —   | 5. Lunge and touch                               |
| 6. Return to central position                    | 6. Recover                                       |
| 7. Disengage and extend arm, thus making a feint | 7. Engage in Sixth and cover                     |
| 8. Disengage                                     | 8. Parry Fourth                                  |
| 9. Lunge and touch                               | 9. —   |
| 10. Recover                                      | 10. Return to central position                   |
| 11. First position                               | 11. First position                               |
| 12. Salute                                       | 12. Salute                                       |

### The Beat Attack

- | ROW A   | ROW B  |
|---|--|
| 1. On Guard in Fourth   | 1. On Guard in Fourth                        |
| 2. By flexing fingers withdraw blade in Sixth and beat opponent's blade in Fourth | 2. Relax grip, permitting beat to move blade |
| 3. Extend arm   | 3. —   |
| 4. Lunge  | 4. —   |
| 5. Recover  | 5. Return to Guard                           |
| 6. Relax grip to permit blade movement  | 6. Flex fingers and beat in Sixth            |
| 7. —  | 7. Extend arm                                |
| 8. —  | 8. Lunge                                     |
| 9. Return to guard  | 9. Recover                                   |
| 10. First position  | 10. First position                           |
| 11. Salute  | 11. Salute                                   |



### LESSON XIII, Parry and Riposte in Fourth

- | ROW A                        | ROW B                        |
|------------------------------|------------------------------|
| 1. First position            | 1. First position            |
| 2. On Guard                  | 2. On Guard                  |
| 3. Engage and cover in Sixth | 3. Disengage and extend arm  |
| 4. Parry Fourth              | 4. Lunge in Fourth           |
| 5. Lower point               | 5. —                         |
| 6. Riposte                   | 6. —                         |
| 7. Recover                   | 7. Recover                   |
| 8. Disengage and extend arm  | 8. Engage and cover in Sixth |
| 9. Lunge                     | 9. Parry Fourth              |
| 10. —                        | 10. Lower point              |
| 11. —                        | 11. Riposte                  |
| 12. Recover                  | 12. Recover                  |
| 13. First position           | 13. First position           |
| 14. Salute                   | 14. Salute                   |

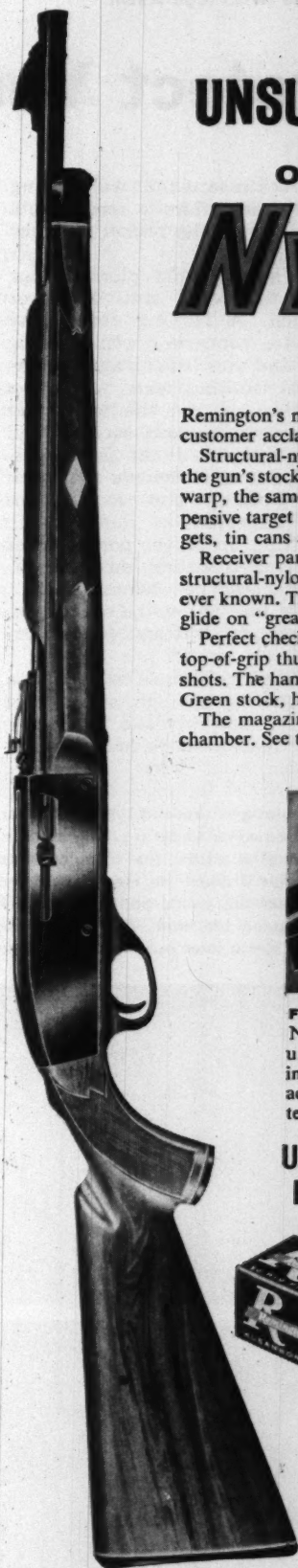
### LESSON XIV, Parry and Riposte in Sixth

- | ROW A                                | ROW B                                |
|--------------------------------------|--------------------------------------|
| 1. First position                    | 1. First position                    |
| 2. On Guard                          | 2. On Guard                          |
| 3. Engage and cover in Fourth        | 3. Disengage and extend arm in Sixth |
| 4. Parry Sixth                       | 4. Lunge                             |
| 5. Lower point                       | 5. Bend arm, thus creating opening   |
| 6. Riposte                           | 6. —                                 |
| 7. Recover                           | 7. Recover                           |
| 8. Disengage and extend arm in Sixth | 8. Engage and cover in Fourth        |
| 9. Lunge in Sixth                    | 9. Parry Sixth                       |
| 10. Bend arm, thus creating opening  | 10. Lower point                      |
| 11. —                                | 11. Riposte                          |
| 12. Recover                          | 12. Recover                          |
| 13. First position                   | 13. First position                   |
| 14. Salute                           | 14. Salute                           |

### LESSON XV, Counter Parries

- | ROW A                                 | ROW B                                 |
|---------------------------------------|---------------------------------------|
| 1. First position                     | 1. First position                     |
| 2. On Guard                           | 2. On Guard                           |
| 3. Engage and cover in Fourth         | 3. Disengage and extend arm in Sixth  |
| 4. Counter-parry Fourth               | 4. Lunge                              |
| 5. Return to Guard                    | 5. Recover                            |
| 6. Disengage and extend arm in Sixth  | 6. Engage and cover in Fourth         |
| 7. Lunge                              | 7. Counter-parry Fourth               |
| 8. Recover                            | 8. Return to guard                    |
| 9. Engage and cover in Sixth          | 9. Disengage and extend arm in fourth |
| 10. Counter-parry Sixth               | 10. Lunge                             |
| 11. Return to Guard                   | 11. Recover                           |
| 12. Disengage and extend arm in Sixth | 12. Engage and cover in Sixth         |
| 13. Counter-parry Sixth               | 13. Lunge                             |

(Concluded on page 46)



## GET THE UNSURPASSED ACCURACY

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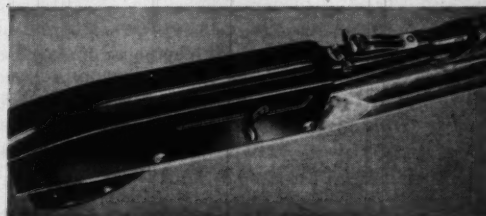
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## Protect Your Lead with a

**H**OW many times do teams with apparently "safe" leads blow it in the closing minutes or even seconds? Is there a more heart-breaking way to lose a game?

If you've been losing more than your share of these cliff-hangers, you might ask yourself if you've been spending enough practice time on how to hold a lead. Every coach worth his salt or salary will prepare himself thoroughly for these contingencies. And I mean *thoroughly*. Possibly a third or more of every coach's games will be decided in those hectic closing minutes, when he finds himself trailing or leading by a few points.

Here, then, is one coach's idea of how to protect a lead. It's called a "Controlled Attack."

The word *control* is used to express the idea that we're going to hold the ball. It also means that time will be consumed—time that will bring us closer to victory. The

word *attack* means that we're going to make every effort to score. We'll move in toward the basket at every opportunity.

When selling this plan to our players, the word *stall* is never mentioned. A stalling team may become too concerned with holding the ball and thus lose its aggressiveness. The stalling team will often be caught; but not the team that can consume precious seconds and increase its score at the same time. The players must believe that each phase—holding and scoring—is equally important.

In setting up player positions for the Controlled Attack, three fundamentals should be observed:

1. The free-throw lane must be kept open for cutting (no pivot-man).
2. The players must stay spread apart, but far enough away from boundary lines to make it possible for each man to move in any direc-

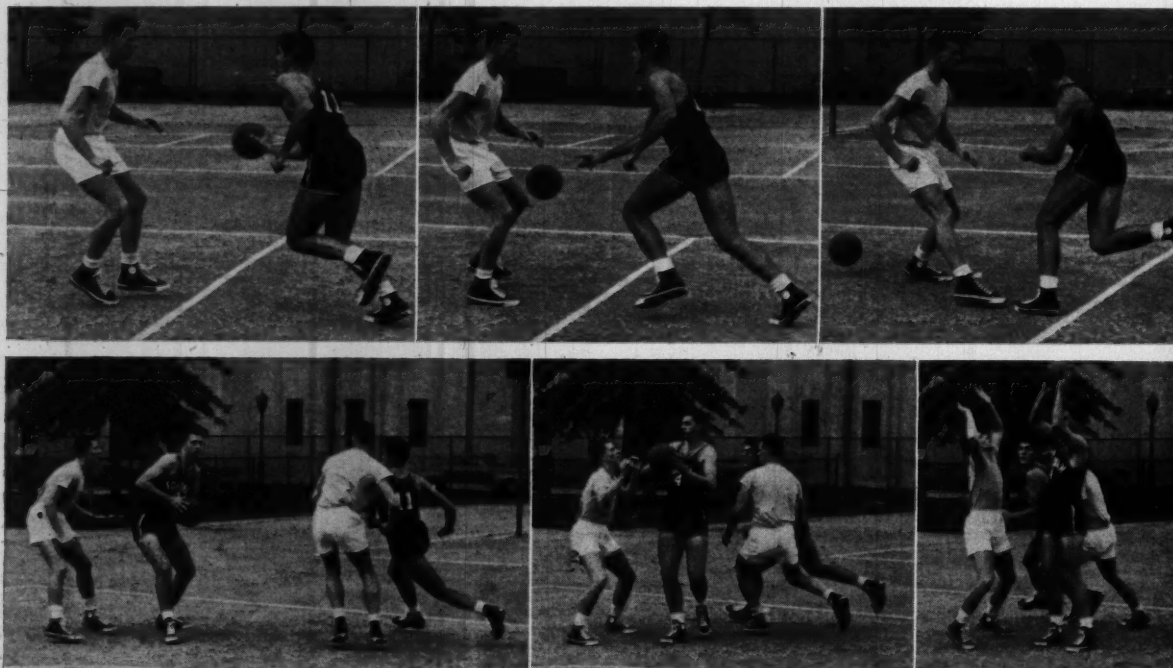
tion to receive a pass.

3. The players must observe team balance.

As most ball-handling occurs in the backcourt, it's wise to start with the best players there. The players aren't governed by rules or patterns. They're free to make their own moves. However, certain principles are necessary for the most effective use of this attack. Enough practice time is spent on them to develop them into natural player reactions. Following are the principles we feel to be essential:

1. Don't cross paths with the man who has ball-possession. This is to avoid a defensive double-team.
2. Save the dribble until needed. Too much dribbling may lead into a defensive double-team.
3. Avoid turning the back toward a defensive guard when in ball-possession. Facing him will provide good vision and a better opportunity to react to defensive mistakes.
4. Elude defensive players and move toward the basket at every opportunity. This type of action will lead to lay-ups and promote 2-on-1 situations.
5. Make a cut after each pass. Even if you don't get free for a return pass, you may serve some purpose by clearing an area.

**GIVE-AND-GO OFF PIVOT:** Moving straight upcourt, the dribbler perceives his center moving up from the baseline to set a pivot between the lane and the sideline. Without changing stride, the dribbler slips him a bounce pass direct off the top of his dribble. He then breaks for the sideline (taking his guard away from the post), and cuts around the pivot, getting that all-important step on his man. The pivot, who has turned toward the basket, then flips him a lead pass for the lay-up.





# Controlled Attack

6. Work constantly to get free for a pass. This must be done to prevent the ball-handler from throwing wild passes when no one is open.

7. Shoot only lay-ups. Be willing to pass up an unsure shot to keep ball-control.

8. Rebound the lay-ups as hard as any other scoring attempt.

9. Shout loudly to teammates when you're open or to warn others of defensive double-teams.

10. Maintain offensive balance to spread the defense and make it more difficult for them to double-team.

## TEACHING THE ATTACK

In teaching the Controlled Attack, there's little need for instructional breakdown. It requires the usual fundamentals. Scoring a lay-up from the 2-on-1 situation is probably the most necessary technique and might require special attention. The other skills and principles can be developed through team scrimmage.

Perhaps the best time to practice this attack is at the end of scrimmage periods. Use the clock and scoreboard to simulate actual game-ending situations. Vary the times

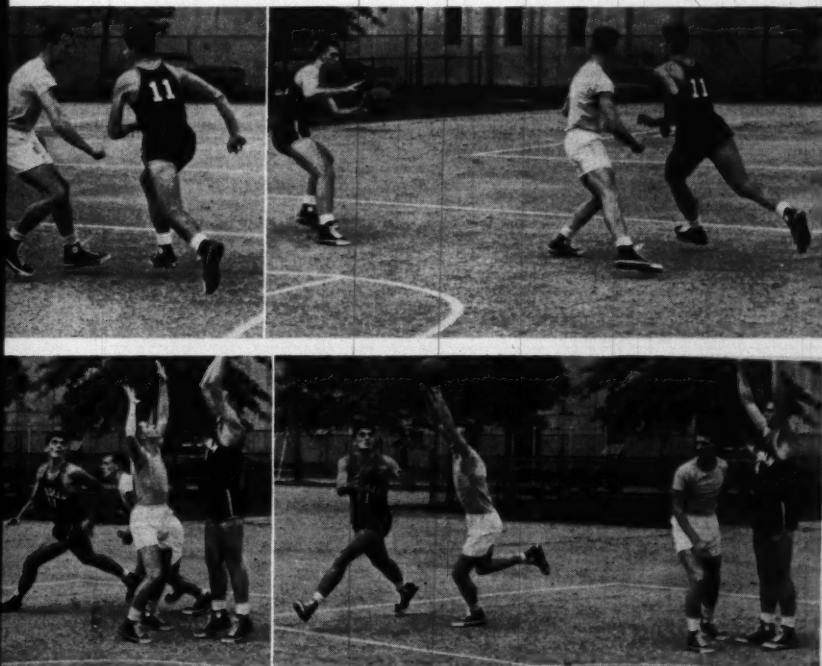
remaining from between one to six minutes, and allow the team various leads of between one and seven points.

Use the best remaining players to provide an aggressive defense similar to that which might be encountered in a game. Throughout the practice period, remind and encourage the boys to adhere to the basic principles.

As the players achieve success with the Controlled Attack, they'll begin to understand its value. Once used to advantage in a game, they'll give it their all-important confidence.

Besides being effective near the close of a game, the Controlled Attack might well be an effective weapon anytime the defense begins to zone or sag closely around the basket. It could also be used to slow down a superior high-scoring team if an early lead could be obtained.

Remember, to use the attack effectively a team must correctly execute the essential fundamentals and principles. To do this, ample practice time is required. The boys must understand that scoring is as important as ball-control. As soon as each player has confidence in this plan, it's time to get a lead—and hold it!



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By **STAN ALBECK**, Coach, Northern Michigan College

# CHECK That Defense!

**A** VISITOR to our press box at Northern Michigan College looked over the shoulder of our statistician during a game last season. He blinked, looked again, and walked away, mumbling something like, "That's the weirdest scorebook I've ever seen!"

The visitor, curious about a hot streak one of our players was enjoying, was looking for the number of field goals and free throws the lad had scored up to that minute. What he saw was our Defensive Scorebook.

His bewilderment was understandable. The book probably looks confusing to the uninitiated. But it's a gold mine of quickly translated information to the coach who wants to know what's happening on defense—and wants to know it in a hurry.

As a matter of fact, the mysterious book with the plain black covers has become known on Northern's campus as "Albeck's Second Bible." The information it contains can change the course of a ball game. It flashes a clear and unmistakable warning of sloppy defense, blows the whistle on the player who tends to relax or rest on defense, and reflects credit upon the player who hustles on defense as well as on offense. After using it for two seasons, I wouldn't start a ball game without it.

Actually, the book serves three major purposes:

1. It gives the coach a complete team record on defense, with detailed information on areas which are noticeably weak.

2. It provides an individual, statistical comparison of players, revealing who's doing the best job defensively and pointing up each player's strengths and weaknesses.

3. Finally, the material can be given to sportswriters and sportscasters, directing proper attention to the important role of the good defensive player who, too often, is overlooked or underrated.

PLAYER'S NAME	No.	DEFENSIVE ERRORS	FIRST HALF	SECOND HALF	O.V.T.	ERROR TOTAL	MAN ASSIGNED
		Left shooter unmolested					
		Left feet on fake shot					
		Unnecessary foul					
		Did not protect baseline					
		Did not screen out man					
		Did not protect against quick cut					
		Did not hustle back on defense					
		Did not talk on screen					
		Unnecessary slapping at ball					
		Did not help teammate					
		Did not keep hand up on shot					
		Went behind screen					
		Made a poor scissor					
		Did not fight through screen					
		Poor defensive footwork					
		Did not sag to help out					
		Improper shuffling					
		Improper approach to man					
		Has poor vision on play					
		Did not point out offensive man					
		TEAM TOTALS					
REMARKS:							

This side of the defensive scoresheet lists the 20 most common errors.

PLAYER'S NAME	No.	DEFENSIVE CREDITS	FIRST HALF	SECOND HALF	O.V.T.	CREDIT TOTAL	GAME TOTAL
		Stealing the ball					
		Blocked shot					
		Interception					
		Deflection					
		Recovery					
		Secured Held Ball					
		Did protect baseline					
		Hurried Shot Off					
		Screened off offensive man					
		Did keep hands up on shooter					
		Made an effective switch					
		Did sag properly to help out					
		Did fight through screen					
		Prevention of point by hustle					
		Slowed man on fast break					
		Tipped ball out of trouble					
		Made a good two time					
		Made a good outlet pass					
		Pressured rebounder					
		Did talk on a screen					
		TEAM TOTALS					
REMARKS:							

The opposite side of the sheet lists 20 defensive credits (good moves).

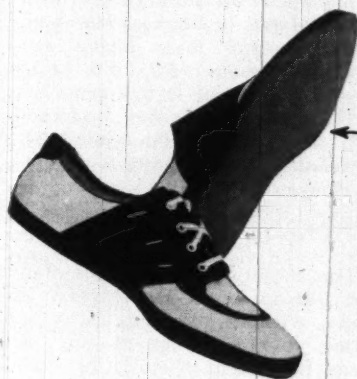


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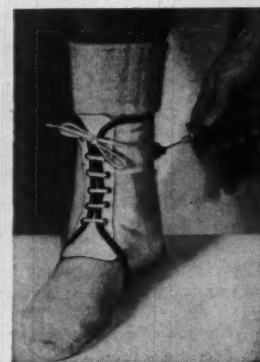
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This tendency to ignore defensive ability while praising the more obvious accomplishments on offense prompted us to develop the defensive scorebook. A basketball player still must go both ways. It's better to have this in mind before and during a game than after the final buzzer, when it's too late to matter.

Before explaining how the book can be used during a game, however, a description of the book itself is in order.

We divided the defensive scorebook into two sections. One side contains a listing of the 20 most common defensive errors. The other side lists 20 defensive credits or defensive maneuvers which are extremely important but too often neglected from a coaching standpoint. Since there's some duplication of material, many high school coaches are using only 10 errors and credits. This has also proven very popular. But we leave it up to the individual coach.

When a player commits a defensive error, such as "Failing to protect the baseline," his number is listed opposite the fault. Thus, the coach knows that this particular player neglected a fundamental, and the blunder can be pointed out during the intermission.

On the defensive credit side, a player receives recognition for such defensive skills as "deflections," regardless of whether we gain possession of the ball. It's interesting to note that for the past two seasons we averaged 14 deflections per game, a pretty good indication of our players' reaction and hustle.

The book also divides the game into halves and contains columns for overtime, error total, credit total, and game total. Another column indicates defensive assignments. This provides a season record of the defensive assignments of each player for every game—valuable information in cases of returning players.

The separate column for overtime periods provides a clear and distinct record of overtime action. In the conventional scorebook, overtime statistics are simply part of the second-half figures and are difficult, if not impossible, to isolate.

The greatest value of the book, however, lies in its use during the game. Here's how it works:

Your statistician and spotter start recording defensive errors and credits as soon as the game begins.

When the first half ends, the statistician brings the book to the locker room. In figures that don't lie are the defensive gems and boo-boos your players have produced. A quick analysis reveals where the opposition has penetrated your defense.

**F**OLLOWING an illustrious near All-American basketball career at Bradley U., where he made the university's Hall of Fame for his "contribution to the high standards of sports in the U. S.," Stan Albeck joined Forddy Anderson's coaching staff at Michigan St. U. for one year, then became head coach at Adrian College. He piloted the Bulldogs to a 16-6 record, including the NAIA state crown, then moved over to Northern Michigan College—with these highly exemplary results: 15-3, 16-8, 14-5, and 24-3. Thus, in five years of head coaching, he has produced a record of 85 wins against 24 defeats while capturing four state diadems.

The majority of mistakes stands out like an eight-foot center. You know, without guessing, the type of game your kids are playing. The clear, hard light of statistics reveals the hustlers and relaxers alike. In short, you know, where the holes and the weak spots are, and you can make your adjustments for the second half accordingly. And you and your players know that your decisions are based on fact, not fancy.

The book enables players, as well as the coach, to quickly grasp the importance of defensive strategy. We've discovered that the defensive analysis stimulates players to greater and more intelligent effort. They tend to take greater pride in their defensive achievements when they know they're being graded defensively as well as offensively.

At the end of the game (when your superior coaching and keen analysis have produced another victory!) your statistician totals the errors and credits for each player. The number of errors is subtracted from the number of credits, leaving the player with a plus or minus figure for the game. The result also is entered on the summary page in the back of the book.

Our defensive statistics for the 1960-61 season taught us a valuable lesson in protection of the baseline. We discovered that our opponents were driving the baseline an average of 10 times per game. We successfully defended this territory an average of eight times, thus completing the season with an average of minus two. We also knew our weakest defenders and our best baseline defenders.

In this connection, it's apparent that defensive statistics also can serve as a scouting report on the offensive player. Every coach spends



hours on the matter of protecting the baseline. Our players have come to recognize this area as sacred territory, and they now pride themselves on turning offensive players away from it. Better yet, they realize they can receive credit for this maneuver.

In summary, the defensive score-book can be a valuable coaching aid. It provides a sound basis for half-time analysis and adjustment. It contains a summary of the season, useful in improving your defense and preparing for the opposing team offense. It has strengthened our defense to the point where we've held our opposition to an average slightly under 65 points per game in the last two years, not bad in this era of high-scoring basketball.

Finally, it stimulates the players' interest in fashioning a good defense, helping overcome the low repute in which defense is held in some circles to the detriment of good basketball.

The defensive scorebook won't solve all of your problems, but it should prove to be a tremendous help in the years ahead. Good luck and good defense.

## Selling Yourself in a New Situation

(Continued from page 18)

ecutive declared that the one ability he aspired to was that of hiring people who could do the job better than he could. You staff must know what you expect; you've been entrusted with their leadership.

The policies and techniques of schools differ. It's dangerous to adopt the philosophy that "This is how we did it where I came from." Your old methods may prove highly inefficient and unsatisfactory. Be firm in your convictions, but keep an open mind. It's possible that sensible suggestions will advance your cause far beyond a "desk-pounding diplomacy."

Introducing yourself as you make your way around the community will open the door to many friendships. You'll be called upon to address various civic groups, clubs, etc., and you should accept the challenge of getting to know each of them.

Positive thinking and living should become part of your nature. Above all, remember, you must have the ability to sell yourself in order to sell your program.

But don't forget—better win a few, too!

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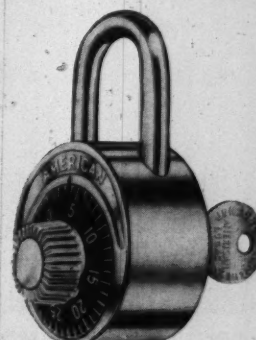
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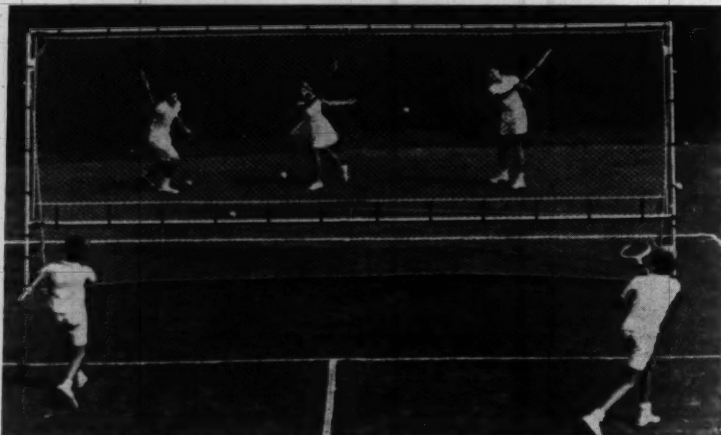
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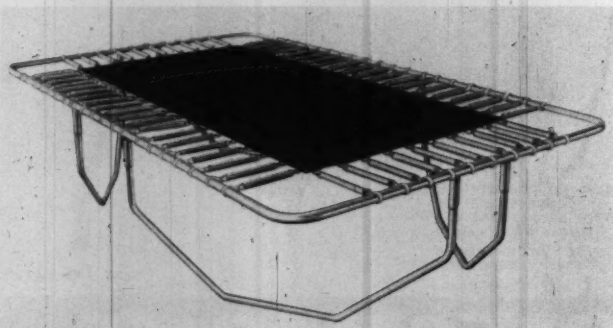
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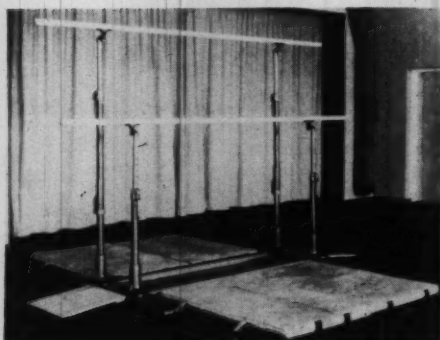
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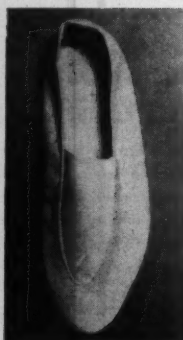
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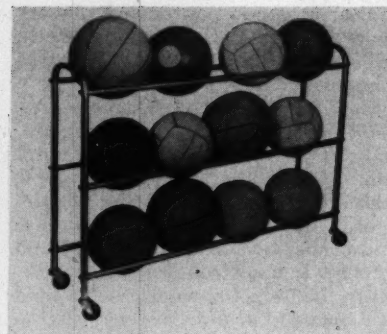
• **BIG BOUNCER** has sturdy steel frame and polypropylene bed that'll support 200 lbs. Is 32" (high) x 6' 6" x 10' 6". (Atlas Ath. Co.)



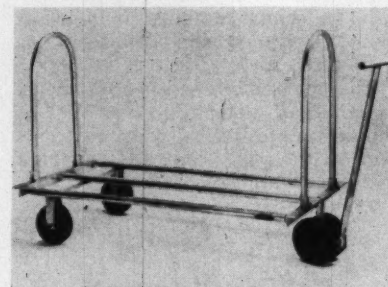
• **COMPETITIVE GYM APPARATUS.** Porter Ath. Equip.'s Olympian line meets rigid international standards and offers best in dependability and durability. Line includes men's and women's parallel bars, horse, high balance beam, horizontal bar, and Reuther board.



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## Offensive Continuity

(Continued from page 11)

A third big advantage is that the continuity keeps the foul lane open, permitting the ball to be passed or taken into this high percentage scoring area with greater ease.

**Inventory of the Personnel.** In constructing the offense, an inventory of the players was first taken. Briefly the boys stacked up as follows:

**Center:** 6' 7"—excellent rebounder—excellent hook shot with either hand—fair short jump shot—best around key with back to basket. (Gets Shot 4 in offense.)

**Forward:** 6' 6"—excellent jump shot—fair rebounder—weak driver—weak passer. (Plays High Forward and gets Shot 2 in offense.)

**Forward:** 6' 3"—good driver and cutter—fair short jump shot—fair rebounder—good passer and screener. (Plays Low Forward and gets Shot 3 in offense.)

**Guard:** 6' 0"—good jump shot—fair driver—fair passer—fair rebounder. (Right handed, so he plays High Guard in right formation and Low Guard in left formation. Gets Shots 1 and 5 in offense.)

**Guard:** 5' 10"—excellent jump shot—fair driver—good passer—good set—weak rebounder. (Left handed, so he plays Low Guard in right formation and High Guard in left formation. Gets Shots 1 and 5 in offense.)

1. Keep the three rebounders near the board.

2. Get the big center the ball in hooking position.

3. Give one forward the opportunity to cut or drive and the other to jump shoot from the outside.

4. Give the guards the chance to shoot a medium-range jumper over the defense, capitalizing on the left and right handedness of these players.

**The Continuity:** The above, then, were the basic objectives of the new pattern. Each player was given an exact position on the floor and a name for his position (**Diag. 1**):

**Center (C)** lines up on the base line just outside the lane. The center's choice of side determines whether the formation is right or left.

**Low Forward (LF)** lines up facing the basket just outside the lane in the second free-throw line-up position.

**High Forward (HF)** lines up facing the basket about two steps (5' to 6') directly behind the Low Forward. Thus the Low Forward is in a direct line between the High Forward and the basket, about on the foul line extended.

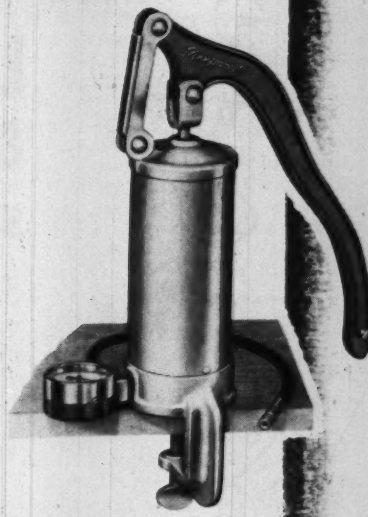
**Low Guard (LG)** lines up a step or two outside the lane about on the foul line extended.

**High Guard (HG)** lines up head-on the basket, just past the top of the circle.

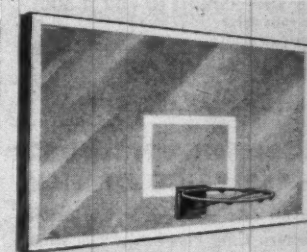
The continuity is designed for five shot opportunities during the course of the movement from right to left for-

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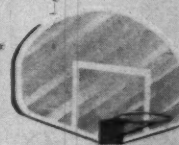
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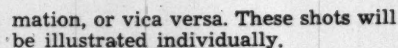
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**Shot 1 (Diag. 2):**

Shot 1 is designed for either guard after the guards have crossed and one screened for the other. There are numerous ways in which this shot can be obtained; but the basic play is a medium-range jump shot over the defense after a screen has freed the shooter. Of course, the shooter can go all the way to the basket if this path is open.

We used our left-handed guard on the right side and our right-hander on the left, so that they'd be going to their strong side for the jumper. This is also true in Shot 5, another opportunity for the guards to score. (See **Diag. 4E.**) If neither guard gets the shot, they continue the offense, going on to the next shot possibilities.

At all times the two forwards and the center rebound, while the guards provide back court strength.

**Shot 2 (Diag. 3):**

After the guards have crossed, HF attempts to get Shot 2 which is: a medium-range jump shot, a lay-up or short jump shot, or a drive off a screen.

When it appears likely that Shot 1 won't be attempted, LF steps back (still facing the basket for best rebounding position) and screens HF's man.

HF can get the ball immediately and operate with it (**Diag. 3A and D**), or he can cut off LF's screen and receive the ball near the basket (**Diag. 3B and C**).

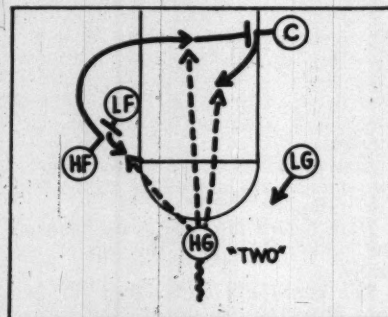
From experience we know that HF's defensive man is wary of LF's screen, so he often plays loosely, making possible a medium-range jump shot (Diag. 3A).

When HF gets the ball and his man fights through the screen to stop him, he has a good opportunity to drive and LF to screen and roll to the basket (Diag. 3D).

When the defense plays tight, Option B is a good possibility.

If HF doesn't get the ball on his cut, he continues across the lane and screens for C, always being ready to rebound.

If he has the ball and cannot shoot, he can "dribble screen" for C or return the ball to LF, who has stepped back looking for the short jumper. After he makes his move across the lane and screens for the center, he's prepared to rotate to the opposite formation.



**Diag. 6, Variation**



**Shot 3 (Diag. 4):**

Shot 3 is set up for LF and is: a short jumper (Diag. 4A), a base-line drive (4B), a give-and-go with the center (4C), or a short shot off the screen and roll with HF (4D).

After HF cuts by LF's screen and doesn't get the ball or the shot, he steps back quickly, looking for the ball. From experience we know that LF is usually open to receive the ball, as HF's cut loosens the latter's defensive man.

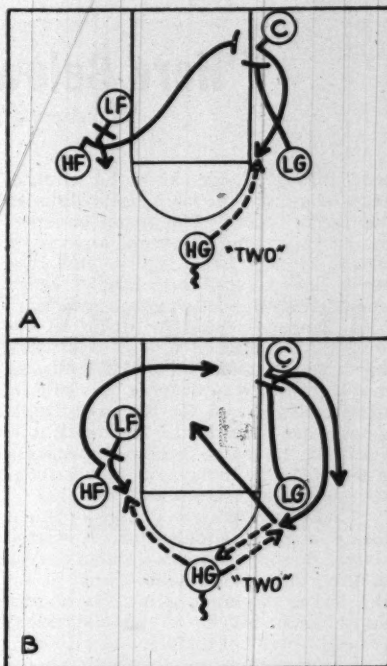
LF then executes a short jump shot, drives the base line on his man, or feeds C (who's cutting off HF's screen) and cuts to the base line looking for a return pass, rebound, or simply to rotate to the opposite formation.

If he cannot drive or feed C, he takes one or two dribbles toward the foul line and feeds the new LG cutting off his dribble screen (Diag. 4E).

**Shot 4 (Diag. 5):**

Shot 4 is designed for C and is a hook, short jumper, or layup, all off HF's screen. C attempts to maneuver his man into this screen, then cut on either side of it into the lane. When he gets the ball, he shoots (Diag. 5A and C), feeds LF cutting the baseline (5B), or returns the ball to LG (5D), as a complete rotation takes place.

Shot 5 (Diag 4E) offers the guards another opportunity to score. The guard rotating to the new LG position drives his man into LF's dribble screen and shoots a layup or short jumper. Again the guards are shooting



**Diag. 7, Variations**

on their favorite right- or left-handed side.

Shot 5 isn't always a part of the continuity. It's executed only when the LF cannot shoot or feed the Center,

or when it's specifically set up.

**Variations:** There are innumerable variations which can be installed when it appears advantageous to do so. One variation which was put in early in the season was the initiation of the offense with a shot other than Shot 1.

The guard bringing up the ball would simply call "Two," and the offense would start with Shot 2 (Diag. 6). By doing this we could get to Shot 2, 3, or 4 immediately, and it gave us the advantage of initiating the offense in a different way.

Another variation which became necessary to keep the defense honest was to get the ball to our C by screening for him with another man other than HF. We found that C's defensive man was looking for HF's screen and was fighting through in the direction of the screener. We then screened for C with LG, freeing him for a short jump shot (Diag. 7A).

If this didn't materialize, we simply continued the offense by having C return the ball to HG and then make his regular cut, this time without HF's screen (Diag. 7B).

To make this variation look like the regular offense, we had HG call "Two" to send HF through to screen for C in the lane. At the same time we had LG screen for C just outside the lane (Diag 7A). This became our most effective variation.

In addition to the above variations, we also combined clear-outs and a method of changing the side of the formation with the basic continuity.

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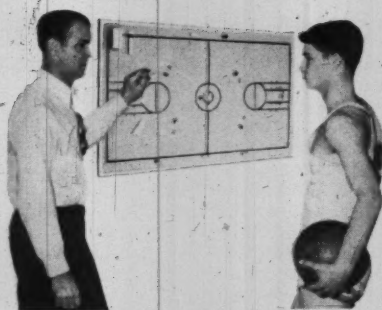
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## "Here Below" Editorials

(Continued from page 5)

head injury. There could be minute hemorrhaging that isn't discernible in the boy's actions. I've made enemies by flatly refusing to permit anyone to return after a head injury. But I've never had a fatality in the 36 years I've been on the bench as a physician."

Dr. Sweeney has a firm rule on 24-hour hospitalization and x-rays after any kind of head blow. He believes that the failure to observe this rule in some colleges and far too many high schools has helped raise the death toll. Football, he says, becomes progressively safer as the player moves from the high school to the pro level.

"The high schools generally have faulty medical supervision. A doctor should do more than examine a player at the start of the season and sit on the bench during a game. He should know each player as an individual patient—medical history and all.

"I realize, however, that high schools cannot afford this kind of care. Another point to consider is mismatching. I've seen 215-pounders playing against 150-pounders. Something's got to give when they hit. Equipment can't equalize that disparity.

"Many of the high school fatalities have been heart cases. How thoroughly were these boys checked, for rheumatic fever damage? Medical practice in football is a specialty, a science in itself. It's a crime what high school players can do to their knees, ankles, and shoulders.

"The greatest evil in football is poor supervision. It's not the sport and not the kids."

**S**INCE the plastic helmet has borne the brunt of the attack, we'd like to embroider Dr. Sweeney's thesis. Logic tells us that the hard head-piece cannot be responsible for the sudden rise in casualties.

Point 1: It's the same helmet players have been using for years. Why should it suddenly assume lethal properties?

Point 2: If the helmet is so destructive, why is it that most of the casualties have stemmed from delivering, not receiving, a blow?

Point 3: Since the fatalities have followed the normal pattern—occurring mostly during the first three weeks of the season—anyone contending that the plastic helmet is to blame must be prepared to accept the absurdity that the helmet must get softer as the season wears on.

Then what is the reason for the sharp upturn in fatalities? Until more scientific evidence is forthcoming, we can only accept the generality advanced by Dr. Floyd R. Eastwood, chairman of the NCAA's

Committee on Injuries and Fatalities.

This esteemed authority, who has been graphing the fatalities for the past 30 years, indicates that the sharp rise could be mere happenstance. He points out that football fatalities have a strange way of peaking every five or six years, then quickly dropping to normal.

**W**HENEVER the college recruiters start romancing our high school Apollos, some sort of heartache and headache is bound to ensue. A recruiter's love is a passionate thing, and in his efforts to make the object of his affection say yes he can make a lot of promises—unwittingly or, more often, wittingly—that are downright illegal.

Quite often these derelictions are difficult to spot. While the athlete and coach may be familiar with most of the NCAA code, they seldom know all of it; and they're way out in left field when it comes to knowing the special rules of the individual conferences.

What makes this so dangerous is that a boy can accept an apparently innocuous inducement without knowing it's illegal—and find himself barred from varsity play for a year or perhaps forever in that particular conference.

Ignorance of the rules is rarely accepted as an extenuation, and it will behoove every coach and athlete to bone up on all the fine print in the various conference codes.

That's a mighty tough assignment, and that's why we like the suggestion made by Vic Obeck, NYU athletic director, at the 54th annual convention of the NCAA. Vic suggested that the NCAA publish a small booklet directed to high school administrators, coaches, athletes, and parents, which would clearly and precisely delineate what and what not type of aid is permissible.

The book could take the form of a series of do's and don'ts, starting with the NCAA code and then delving into the special rules of the major conferences. A supply could be sent to every high school coach for distribution to every member of his squad.

That would enable every kid to spot instantly any illegal offer. Then if he accepts it, he's an accessory before the fact and cannot plead innocent before a jury of his peers.



The booklet would also furnish comfort to the legal recruiters. As it is now they're handicapped in competing against the cheaters. A boy will tell them, "Why can't you give me this or that? Eastern Abnormal U. is offering it to me." And when the recruiter says, "But that's illegal," you can almost hear the kid think, "Boloney, you're just trying to hold out on me."

**S**CHOLASTIC COACH had a rooting interest in the first annual "Lettermen of Distinction Award" made by the U. of Pittsburgh Varsity Letter Club last month.

From the 1,700 former Pitt athletes eligible for the Award (graduated at least 25 years ago), the Varsity Letter Club tapped the six whose careers have reflected most creditably upon their alma mater.

The honorees included two medical doctors, a dentist-coach (the late Jock Sutherland), a lawyer, an educator, and the gentleman across the hall from us—our publisher, G. Herbert McCracken! To gild our lily, Mr. M. was chosen to respond for the honored six at the installation on November 16.

Naturally we're mighty proud of our boss man—though we'd have started a revolution if he hadn't been selected!

A great all-around athlete at Pitt, Herb starred in football, basketball, track, and swimming. In football he played wherever his coach, the immortal Pop Warner, needed him most from game to game. Though weighing just 160 pounds, Herb moved freely from the backfield (where he played all four positions, though not at the same time) to either end, and was also ready to move in at center or guard if needed there.

On his wall today is a photo of Pop Warner, inscribed as follows: "To the greatest all-purpose player I ever coached." ("That doesn't mean I was any good," Herb avers, "but that I was always available.")

After graduating, Herb achieved national fame as a football coach at Allegheny, then Lafayette. He founded *Scholastic Coach* in 1931, serving as advertising manager in-between practice sessions. As both *Scholastic Coach* and its sister publications, *Scholastic Magazines*, kept growing out of one office into another dozen, Herb finally had to hang up his cap and whistle and become a full-time executive. Nowadays he is both publisher of *Scholastic Coach* and Vice-Chairman of the Board for all *Scholastic Magazines*.

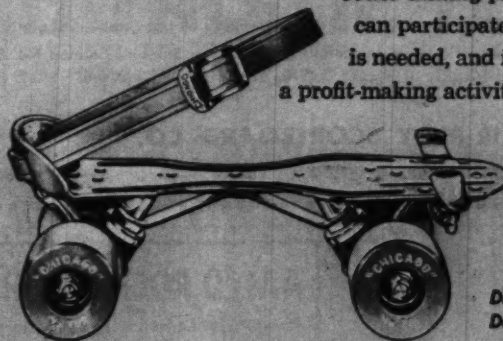
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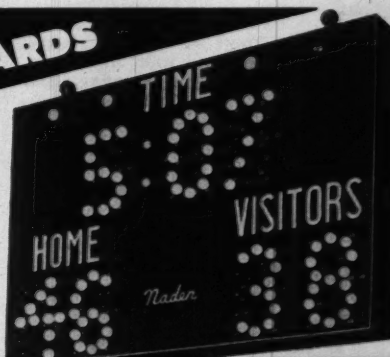
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## Bowling Instruction

(Continued from page 16)

As the students improve their game, Lombardi recommends that the best five bowlers on one squad be pitted against the best five on the second squad. This can be the beginning of a school intramural bowling program.

Since the youngsters will probably want to try their skill on regular lanes, the instructor should consider conducting several classes during the second week at a local bowling establishment.

"You have to give your students a sense of constant development," says Gus Lombardi. "One of the main problems in dealing with so many youngsters is that you have to make sure you're not boring or tiring them. You have to keep the course fast and interesting. You just cannot keep 50 or 60 youngsters sitting around waiting while you decide what to do next. You must have them participating."

When the classes get to the stage where they can bowl as intramural groups on the lanes, a system of bowling awards and prizes should be set up through the cooperation of the school's General Organization and the local proprietor.

The local proprietor, along with local civic groups, actually can play a very important role in the success of the school bowling program. Community acceptance is essential if the program is going to work.

To obtain this acceptance, Lombardi makes a point of lecturing before civic organizations and enlisting the support of local bowling proprietors. With the civic groups, he talks about the history of bowling and the role it can play in the improvement of the community. He suggests ways in which various local organizations can help support the school bowling program, through sponsorship and providing awards.

Before the program begins, at least one bowling proprietor in the community must agree to accept classes of pupils for instruction during the normal period until the training program is completed. He must also agree to permit each student to bowl at least one game free.

An intramural bowling league is only as good as the instructors who teach bowling in the school. Accepting this premise, Lombardi also instructs the physical education teachers on how to instruct.

"You don't have to be a bowling star or even a good bowler to teach the sport," says Lombardi. "I've taught hundreds of teachers how to instruct, and I've found there are only three basic requirements."

The three "musts" for teaching the game are:

1. A thorough knowledge of bowling.
2. The ability to convey what has to be done to play the game well.
3. Patience.



Coaches report players jump 2-3" higher after regular workouts with "Jump Ball" ... more fight too. It's rugged, designed to train high, hard, two-handed rebounding under "game condition" adjustable action. Folds flat when not in use.

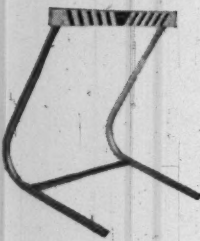


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Anybody who has these three aptitudes can take a class of beginners and quickly turn them into seasoned junior bowlers, says Lombardi.

Lombardi's instruction program for teachers usually lasts no more than five days, though it has occasionally been reduced to three days. The first days are devoted to the history of the sport and to the mechanics of the game. On the third day, Lombardi offers a filmed presentation on the fundamentals. By the fifth day, he's able to take his classes down to the local bowling center for practice on the lanes.

The course of instruction for teachers ends with an examination in which the students are tested with written questions. They're then asked to study the bowling form of a man who bowls 140 and detect his faults.

"The one thing I've discovered about traveling around to schools and teaching the sport is that you yourself never stop learning," says Lombardi. "I've been instructing for years, and I'm still learning."

"No matter how much you know there'll always be a tiny junior bowler somewhere who'll teach you something completely new and different."

## Zone Attack

(Continued from page 39)

Player 1 then begins a very fast dribble down the right side of the circle. If the defense lets him go, he drives all the way in for a lay-up or jump shot. If he's stopped after beginning his dribble, he stops suddenly, reverse pivots, and throws a two-handed chest pass back to 2, who has been acting as a trailer.

The latter (2) is never supposed to go beyond the top-center of the circle. At that point, he throws the next pass—to whoever has worked himself into the best position.

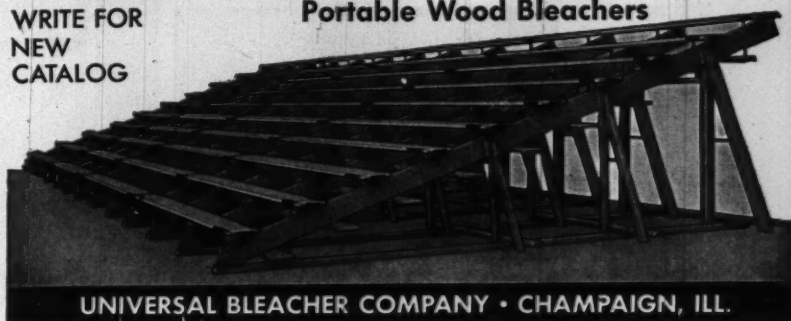
Fast, snappy passing is the key to the success of this pattern, which is set off by 1's hard dribble-drive.

**F**ORMER Ohio State U. athlete and pro ball player (St. Louis Cardinal chain), Carl E. Boyer launched his coaching career as assistant basketball and baseball coach at Northwestern U. (1946-47). He then moved to Evanston Township (Ill.) H. S. as football, basketball, and baseball coach (1947-48), to the U. of California at Davis as basketball and baseball coach (1948-52), then to Sacramento Junior College (1953-56). In 1956 he became Director of Parks and Recreation for North Sacramento, where he utilizes his basketball savvy in teenage clinics and leagues.

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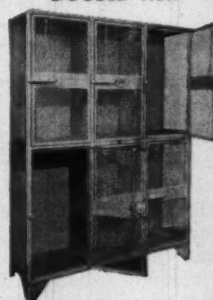
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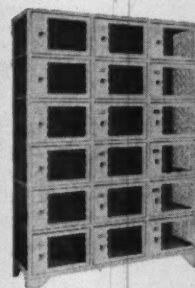
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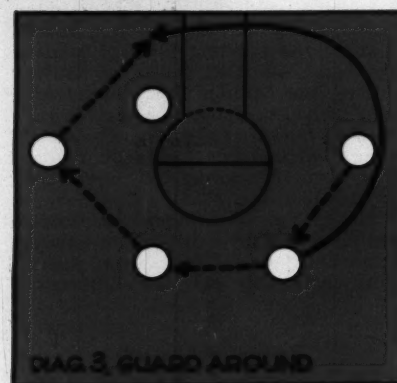
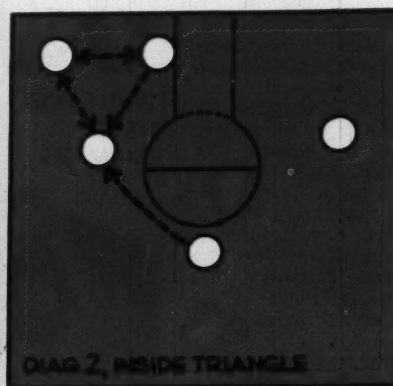
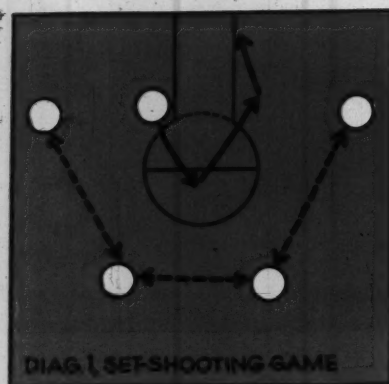
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## Evolution of a Zone Attack

By **CARL E. BOYER**, *Recreation Director, No. Sacramento, Calif.*

**H**AVING done all my playing and coaching in the midwest, I wasn't too concerned about the zone defense when I moved to the west coast. Back where I had come from, almost everyone had used the two-handed set shot, and the remedy against the zone had been simple: Bomb it to death!

The good long-shooting teams would kill the zone by rapidly passing around the outside (as in **Diag. 1**) until a player got a chance for his two-hander . . . and, boom, the zone was dead!

In this style of play it didn't matter too much what the center did, as long as he worked himself into rebounding position and received a little rebounding help from his teammates. The two-handed long shot was so deadly that the defense had to come out of the zone almost immediately.

It should be remembered, however, that in that time and in that area, the two-hander was the only type of long shot and could be delivered from a great distance. Generally the zone was deployed as a sort of reconnoiter—to discover if the opponents' long-shooting game was "on." Practically always the zone coach got the return message quick.

A different situation presented itself upon my arrival at the University of California at Davis in 1948. I had heard that the far west used a lot of zone defense, and with the players' predilection for the one-hander I anticipated trouble. I believed then, and to a lesser degree now, that the one-hander wasn't as accurate as the two-hander from long range.

I scratched my brain and read magazine articles in a vain search for a satisfactory offense against the zone. It was at the Pear Bowl football game in Medford, Ore., that I got part of an idea. A retired basketball

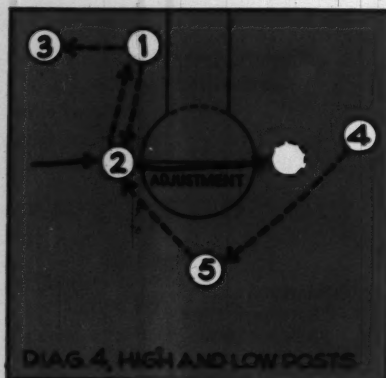
coach there told me of an "inside triangle" that would defeat any and all zones.

This inside-triangle attack consisted simply of placing three men in a triangle, as shown in **Diag. 2**, and then passing the ball rapidly at close range until one of the players got an open shot. Although it appeared to be effective against the zone, I wasn't satisfied with it, and continued my search for the perfect zone offense.

My next idea was to run a guard around the outside of the zone to the opposite side, spot him almost under the basket, and hit him with a pass from any of the other players after they had worked the ball around a bit. (See **Diag. 3**.)

My success with this offense and its few variations wasn't completely satisfactory, and I was ready to try something else. The next catalytic agent was one of my players, named Ed Macha, who had played at Morton H. S. in Cicero, Ill. He told me that one of his coaches had employed a zone defense very effectively, and that he (Macha) had always been high point man in it.

This offense set up as shown in **Diag. 4**, with the center (1) to the side and under the basket, one forward (2) at the edge of the free-





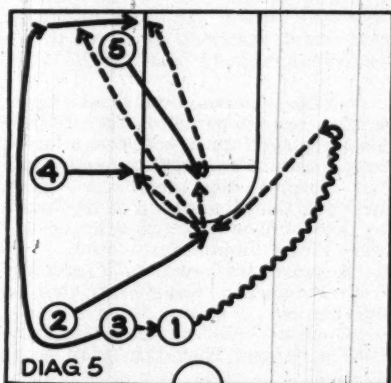
throw line extended, another forward (3) in the corner, one guard (4) on the opposite side, and the other guard (5) at the back of the circle.

The ball was passed around with the idea of working it to the man on the free-throw line extended (2) for an easy shot. If he couldn't shoot, his move was an overhead or a bounce pass to the center underneath (1) for an easy lay-up.

If 1 couldn't get his shot, he'd try a quick pass to the corner man (3) for a set shot, or he'd pass immediately back to 2. The long shooting and quick passing on the outside were done by 3, 4, and 5. The best and easiest shots came from 1 (the center) and 2 (a forward).

Using this attack in a championship game one night (against Southern Oregon College of Education), we ran into serious difficulty. Our No. 2 man, forward Ed Macha, wasn't scoring. At the half he told me that the defensive man on his side was playing him so tight and so effectively that he couldn't get the ball.

I told him to move to the other side of the lane as shown by the broken circle in **Diag. 4**. Though simple, this adjustment worked beautifully. The defensive man, who had been giving him all the trouble stayed on the same side of the circle, and we won the game easily in the second half.



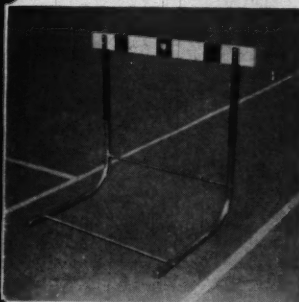
Not being completely satisfied with this zone offense, I devised still another attack—and I think I've finally struck it! Evolving from the trials and errors of the other zone attacks, this one has still to meet a zone that it cannot beat.

The action is shown in **Diag. 5**. Players 1, 2, and 3 bring the ball down the floor, while 4 and 5 take their positions downcourt as indicated. As the advancing trio reach a spot about 10 feet past the center line, 3 passes to 1 and cuts to the sideline, posting himself in the left corner.

(Concluded on page 37)

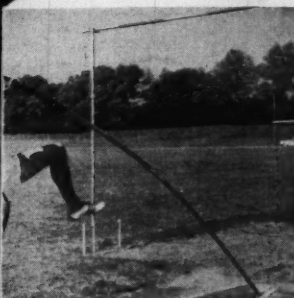
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# COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

**T**HE Boston Celtics were playing a big game one night and Coach Doggie Julian was trying to figure the right substitution. He called Ed Leede over and talked to him for a while. Then he called another player, and still another. With the three men kneeling before him, Julian finally put the third man into the game.

On the way back to his seat on the bench, Leede turned to the crowd, raised both arms overhead, and intoned with a big grin: "Many are called but few are chosen."

The Celtics' program used to carry lucky numbers, with nice prizes going to the holders. One of Doggie Julian's teams was once having trouble with George Mikan. In a fit of pique, Doggie flung his rolled-up program into the seats.

A fan promptly yelled: "Better keep it, Doggie. You might win the radio."

Matty Begovich, after a brilliant career in college and pro ball, turned to officiating and made a great ref for 25 years. Cool, sensible, with a bright wit, he never let a game get out of hand.

One day the Penn five started pressing Dartmouth in the closing moments, and Coach Doggie Julian became incensed. He thought the opponents were deliberately fouling. After one apparently flagrant foul, Doggie yelled to Matty: "Matty, that was a deliberate foul! Two shots!"

Begovich turned to the bench and shook his head. "Just a casual foul, Doggie. Just a casual foul."

At last our dream has come true! On October 14, the powerful Ohio State Buckeyes started a backfield composed entirely of former Scholastic Coach H. S. All-Americans. At full was Bob Ferguson, who made our 1957 Squad while at Troy (Ohio) H. S. At quarter was John Mummey, a 1958 All-American from Harvey H. S., Painesville, Ohio. And at the halfback posts were

the soph stars—Paul Warfield from Harding H. S., Warren, Ohio, and Matt Snell from Carle Place (N. Y.) H. S., both graduates of our 1959 Squad.

Now that Gene Autry is a big-league club owner, sports columnist Dick Young can envisage him at future American League summit meetings, getting up and saying:

"Gentlemen, I'm going to vote on this matter, but first let me sing you a little song."

The safest coaching job in sports would have to be Red Auerbach's. He's safe if the Celtics win, and he's even safer if they lose. How come? Because, as one sportswriter puts it, it would take a genius to lose with that sort of material. And even in pro basketball, nobody fires a genius!

Bob Cousy put on a spectacular show in the second game of the Celtics-Hawks playoff until, with two minutes to go, a chest congestion choked him up. Gasping for breath, his chest heaving, Cousy signalled to the bench to take him out. The crowd rose and gave him a thunderous ovation.

"Listen to that ovation," murmured Tom Sanders to Cousy sprawled on the bench.

"Ovation, hell!" groaned the Cooz. "It's a eulogy. They think I'm going to die."

All his life, the coach had been a mean, selfish, thoroughly detested individual. His teams were sullen, poorly coached, perennial losers. Nobody would go see them play. The university was about ready to release him, when the coach pulled a fast one. He crashed his car and was immediately killed.

As a final tribute to the late unlamented mentor, the university put his body in state in the middle of the stadium. The student body was given the day off to pay its final respects. They filled every one of the 25,000 seats.

A cynical sports columnist surveyed the huge assemblage, then murmured to the athletic director, "See, I told



you they'd turn out for something they liked."

One of those crackpot TV fans, irritated by Jackie Kemp's predilection for running all over the field before heaving a long sideline pass, wrote to the San Diego Chargers' qb asking him to please keep his passes in range of the TV cameras.

Jackie, ever the gentleman, responded as follows: "Dear Sir, you have my full sympathy. I'll do my best to develop a 21-inch pass."

Sammy Baugh pulled a neat switch on his N. Y. Titans. After an extremely rough flight to an exhibition game in Greenville, N. C., he informed his squad: "If you beat Houston, you go back by bus. If you lose, you fly."

The coach almost hemorrhaged when his star player produced his mid-term report card showing one D and six F's. "Coach," the boy said unhappily, "what can I do to improve my grades?"

The coach pondered this one for a while. "Son," he said at last, "it looks to me as though you're putting in too much time on one subject."

We enjoyed the crack that Shirley Povich of *The Washington Post* made about our unfavorite football tycoon, George Preston Marshall, the man who has done such a fabulous job of ruining one of the best franchises in pro football.

"Marshall," quipped Povich, "has authored a football article for the *Saturday Evening Post* and also will be the subject of a *Sports Illustrated* story. He is getting more publicity than any loser since Robert E. Lee."

"Before the season," asserts Ara Parseghian, Northwestern coach, "I'm often asked how the Wildcats look. I'm always at a loss as to how to answer. I feel like the man who was asked, 'How's your wife?' and he replied, 'compared to what?'"

Whitey Ford has a rollicking sense of humor and a good sense of proportion. Both stood him in good stead when he heard that the fans were going to give him a day. "Are you excited about it, Whitey?" asked a sportswriter.

"Are you kidding," Whitey replied. "I've been campaigning for a day so long I'm afraid I'll get a 1953 automobile. This year alone I sent out 5,000 postal cards. The only thing I'm worried about is my speech. I think if I forget it, I'll just stand there and cry."

Norm Van Brocklin was pro football's original red-neck in his playing days. Anytime anyone would give him an elbow or a knee, he'd tongue-lash the culprit and, often as not, make an appointment to see the guy after the game.

But there's no record of him ever keeping one of these dates. As Norm explains it, "I may have a hot head, but it's not empty."



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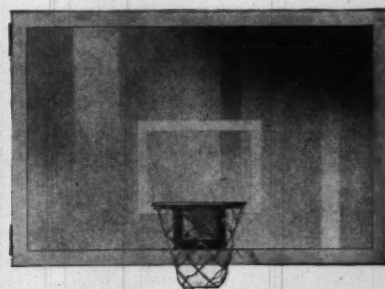
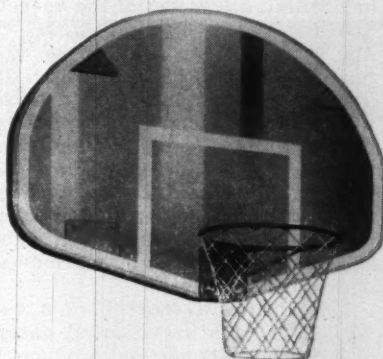
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Florida A & M has copied the LSU  
unit system. They have three teams—  
the Blood Unit, the Sweat Unit, and  
the Tears Unit.

**Witty Wally Butts**, retired Georgia  
coach, was telling a football booster  
how tough Alabama always is. "On  
our opening kick-off in 1960, they  
knocked our star fullback for a loop.  
In fact they not only laid him out  
cold, but they folded his arms!"

Some years ago Bill Phelon, a Cin-  
cinnati sportswriter, began his story  
with, "Before a large and enthusiastic  
crowd today the Cincinnati Reds..."  
Next day his superior reprimanded,  
"What do you mean the crowd was  
large and enthusiastic? The AP says  
it was the smallest and most apathetic  
crowd of the season."

Phelon hung right in there: "Well,"  
he retorted, "Jackie Gleason was pres-  
ent. He's large. I'm enthusiastic."

## Four Basic Defensive Moves

(Continued from page 9)

to an open area within 17 feet of the  
basket (which is deadly shooting  
range today), he must be beaten by  
the defense and not allowed to re-  
ceive the ball.

This is accomplished by keeping  
an arm and a foot between the ball  
and the offensive man, except when  
he's within a few feet of the basket.

Many times a forward on the off  
side will beat his man across, re-  
ceive a pass, and turn the corner to  
score, merely because the defense  
wasn't 100% alert. The defensive  
player on the off side has a tendency  
to relax, to feel his defensive posi-  
tion isn't important. By opening up  
and getting an angle, he can keep  
both the ball and his man in sight  
at all times, anticipate his moves,  
and beat him across.

Establishing a short 17-foot ra-  
dius as an area in which all passes  
are vigorously contended produces a  
tighter, more effective team defense.

Any player on the baseline who  
has used his dribble must be pinned.  
The guard must place the foot that's  
nearer the baseline *outside* the op-  
ponent's foot that's closer to the  
baseline, thereby preventing the  
twisting float-type lay-up while ap-  
plying pressure on the fallaway  
jump or hook shot.

The inside foot, thus placed, over-  
balances the defense to the outside.  
This will force the offensive player,  
if he wishes to come back to the  
middle of the court for a shot, to  
step out and away from the basket,  
making it a more difficult attempt.  
A properly executed pin is very ef-  
fective against a muscle type shooter.



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An excellent drill with which to teach this skill is to have a player stand under or near the basket on the baseline, receive a pass, and be immediately pinned by a defensive man. The offensive player then attempts to get off a good shot. Forwards and especially centers should become adept at this defensive maneuver.

Whenever offensive lateral movement occurs near the baseline area—that is, when a player moves from one sideline to another—circling on defense become necessary. If an opponent in the post or near the baseline on the on side (side of the ball) starts moving to the other side as the ball is passed over, the defense must execute either a reverse or stationary pivot in order to remain in a good defensive position.

The reverse pivot, executed off the rear foot, will allow the defense to keep the ball in sight at all times, whereas the stationary pivot, performed on the inside foot, permits vision of the opponent while circling. The coach's philosophy will determine which maneuver to use in circling.

The stationary pivot, however, leaves a smaller margin for error, as it can be executed quicker than the reverse pivot. The latter, because of its poor recovery position, should never be resorted to when the offensive player is near or directly under the basket.

These skills can't be taught in two or three practices. They should be given parity with such offensive skills as shooting, dribbling, passing, etc., and must be practiced throughout the entire season.

There are of course certain qualities to look for in a defensive player. He must have stamina, quickness, and desire. Stamina can be acquired through a weight-lifting program integrated with basketball skills.

Sharp reflexes, a naturally endowed attribute, lead to quickness. Being fast once underway is a less desirable quality than being quick at the start. It's the short immediate move that's important.

Finally, desire must be cultivated through awards, charts, and verbal praise, since the hardworking, successful defensive player rarely gets the newspaper space that the shooters enjoy.

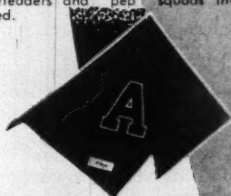
A well-thought out program which includes incentives, statistics, and psychology, as well as other approaches, is necessary to teach successful defense. This demands hard work, but on the night your team is unable to "buy a basket", yet wins on the strength of a potent defensive performance, the time and effort will seem well worthwhile.



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After an introduction to the physiology of exercise and the principles of systematic weight training, the author presents 74 completely illustrated exercises, covering the arm and shoulder, torso, the hip, thigh, and leg, and all-out exercises.

The photo illustrations are large, sharp, and presented in sequence. Done mainly with dumbbells and barbells, the exercises bring into play all the major voluntary muscles.

Having laid down this basic groundwork, the author then offers specific programs for all of the sports. He recommends poundages, sets, and repetitions for developing the strength and endurance needed for each sport.

Ideal for both coach and athlete, the book can be recommended without reservation.

- **BASEBALL EXERCISES.** By Charlie Brown. Pp. 24. Illustrated. Long Beach, Calif.: International Sports Institute. \$1.75.

HAVING helped many big leaguers get into shape and keep in shape, the author is well-qualified to expound the fitness needed for better baseball.

With three big-leaguers doing the demonstrating, he presents a sound, well-balanced exercise program aimed at developing the muscle parts used in hitting, throwing, and running. Many exercises require no equipment; others incorporate dumbbells, wall pulleys, barbells, and other equipment.

The book is 11" by 8½", handsomely illustrated.

- **1961 TEXAS H. S. COACHING SCHOOL MANUAL.** Pp. 92. Illustrated. Austin, Tex.: Texas H. S. Coaches Assn. \$5.

LIKE everything about the Lone Star State, the annual Texas H. S. Coaching School is big, big, big. In fact, the 1961 seminar attracted a mammoth audience of 3,333—making it the largest coaching school of all time.

As usual, a sterling group of clinicians was on hand to edify the herd. In football, the staff included John Bridgers, Frank Broyles, Claude Gilstrap, and Blanton Collier. In basketball, it was Frank McGuire and Harold Bradley. Bobby Bragan covered base-

ball, and John Morriss lectured on track. Other subjects covered thoroughly were training, equipment, and administration.

The contributions of this topnotch staff are detailed completely in this manual. It's well worth the five bucks. But better hurry—the supply is limited.

- **THE ADMINISTRATION OF HIGH SCHOOL ATHLETIC EVENTS.** By William A. Healy. Pp. 365. Illustrated. Danville, Ill.: The Interstate Printers and Publishers. \$5.75.

SCHOOLMEN responsible for the administration of interscholastic meets and tournaments will find this practical, detailed text manna from heaven.

Written by a well-known physical education professor from Northern Illinois University, the book tells you exactly how to plan, organize, and administer baseball tournaments, basketball tournaments, cross-country meets, football games, golf tournaments, gymnastics meets, swimming meets, tennis tournaments, track meets, and wrestling tournaments.

The book is loaded with concrete down-to-earth suggestions and illustrated with a multitude of splendid forms, letters, checklists, maps, and other essential detail-control aids.

### Miscellaneous

- **1961 Converse Basketball Year Book.** Edited by Wallace R. Lord. Pp. 52. Illustrated. Malden, Mass.: Converse Rubber Co. Free. (The 40th annual edition of this year book is, as usual, absolutely gorgeous and absorbing. Offering a complete record of the 1960-61 season, it details records, statistics, tourney round-ups, highlights, top scorers, All-American teams, etc., for high school, college, and pro play. Interesting "extras" include pet plays by top coaches, 1961-62 tourney dates, oddities, overseas reports, and a Biddy Basketball round-up.)

- **Handbook for Student Athletic Manager.** By J. H. Griffin. Pp. 96. Danville, Ill.: The School Aid Co. \$2.95. (A superb little handbook detailing the responsibilities of every type of student manager, with spaces reserved for personal annotations, schedules, squad rosters, clippings, and autographs.)

- **Cheerleading (2nd Edition).** By Newt Loken. Pp. 92. Illustrated. New York: The Ronald Press Co. \$2.95. (Published originally in 1945, this book explains how to organize the squad and teach the techniques, and offers a complete repertoire of yells, chants, stunts, tumbling, skits, flash-card displays, and pom-pom routines.)



• **Archery (3rd Edition).** By Natalie Reichart and Gilman Keasey. Pp. 78. Illustrated. New York: The Ronald Press Co. \$3.50. (A first-rate analysis of the fundamentals of the sport, emphasizing the "relaxed method" of shooting and heavily illustrated with photos of both good and faulty techniques.)

• **Contest Judo.** By Charles Yerkow. Pp. 193. Illustrated. Harrisburg, Pa.: The Stackpole Co. \$4.95. (The first book ever devoted entirely to the techniques and conduct of judo in contests, designed to help athletes improve their contesting skill and supply information on how contests are judged and refereed, and how to stage and conduct tournaments.)

• **Movement Fundamentals (2nd Edition).** By Janet Wessel. Pp. 329. Illustrated. New York: Prentice-Hall, Inc. \$4.95. (Designed primarily as a workbook for the college student, this manual tells how to improve figure and form, efficiency, and grace of movement.)

• **How to Improve Your Soccer.** Pp. 43. Illustrated. Chicago, Ill.: The Athletic Institute. 50¢. (Another in the series of Athletic Institute technical texts, presenting completely illustrated lesson plans on the fundamentals—perfect for players and beginning coaches.)

• **The Mechanics of Judo.** By Robert G. Blanchard. Pp. 134. Illustrated. Rutland, Vt.: Charles E. Tuttle Co. \$3.75. (A handsome, lavishly illustrated text for the serious judoist, covering the 15 most effective standing techniques and their variations.)

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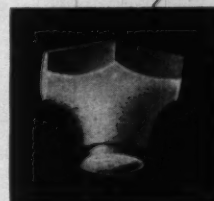
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photos), Judo (70 drawings), Cheer-leading (88 photos).

An idea of the illustrations may be gleaned from the photos in the basketball article on pages 12-13.

The fundamentals are covered clearly and thoroughly. Each chart sells for \$1. Write to National Sports Co., Fond du Lac, Wis.

## 17 Graded Lessons for Fencing Classes

(Continued from page 23)

- |                                 |                    |
|---------------------------------|--------------------|
| 14. Return to 14. Recover guard | 15. First position |
| 15. First position              | 16. Salute         |
| 16. Salute                      |                    |

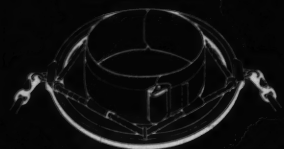
### LESSON XVI, One-Two-Three

- | ROW A  | ROW B  |
|--|--|
| 1. First position                              | 1. First position                              |
| 2. On Guard                                    | 2. On Guard                                    |
| 3. Engage and cover in Fourth                  | 3. Disengage and feint in Sixth                |
| 4. Parry Sixth                                 | 4. Disengage and feint in Fourth               |
| 5. Parry Fourth                                | 5. Disengage and lunge in Sixth, scoring touch |
| 6. Disengage                                   | 6. Engage and cover in Fourth                  |
| 7. Disengage and feint in Sixth                | 7. Parry Sixth                                 |
| 8. Disengage and lunge in Sixth, scoring touch | 8. Parry Fourth                                |
| 9. Recover                                     | 9. Return to guard                             |
| 10. First position                             | 10. First position                             |
| 11. Salute                                     | 11. Salute                                     |

### LESSON XVII, The Double

- | ROW A                             | ROW B                             |
|-----------------------------------|-----------------------------------|
| 1. First position                 | 1. First position                 |
| 2. On Guard                       | 2. On Guard                       |
| 3. Engage and cover in Fourth     | 3. Disengage and feint in Sixth   |
| 4. Counter-parry Fourth           | 4. Double into Sixth              |
| 5. —                              | 5. Lunge and touch                |
| 6. On Guard                       | 6. Recover                        |
| 7. Disengage and feint in Sixth   | 7. Engage and cover in Fourth     |
| 8. Double and lunge in Fourth     | 8. Counter-parry in Fourth        |
| 9. Recover                        | 9. Return to guard                |
| 10. Engage and cover in Sixth     | 10. Disengage and feint in Fourth |
| 11. Counter-parry Sixth           | 11. Double and lunge in Fourth    |
| 12. Return to guard               | 12. Recover                       |
| 13. Disengage and feint in Fourth | 13. Engage and cover in Sixth     |
| 14. Double and lunge in Fourth    | 14. Counter-parry Sixth           |
| 15. Recover                       | 15. Return to guard               |
| 16. First position                | 16. First position                |
| 17. Salute                        | 17. Salute                        |

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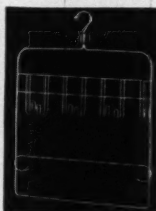
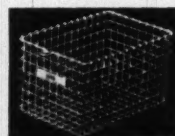
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# Syracuse Nats' "B" Series

(Continued from page 7)

(2) it furnished Pettit with a series of moves that not only exploited his speed and drive but his fine shot.

When Coach Hannum moved to the Syracuse Nats last season, he took the B Series with him, and it's now an integral part of the Nats' offense.

The offense sets up as shown in the diagrams. That jump-shooting artist (originally Bob Pettit) sets up in the No. 2 spot in the corner. The play starts out the same way every time, with 4 passing to 3. The passer (4) then drives across the lane to set up a double-screen with the low post (1). Meanwhile, 3, a good ball-handler, occupies his man with any sort of artifice he wishes—keeping his guard honest.

As 4 falls into his screen alongside the post, the B Series is detonated. It has five basic options, anyone of which may be pulled at any time:

**Buttonhook:** This is really the basic move. No. 2 moves from the corner as if driving the lane, then suddenly buttonhooks around the double screen for a pass from 3. Timed right, he almost always has a nice close-range jumper.

**Reverse:** This time 2 fakes the buttonhook and quickly breaks for the basket, where he receives the ball via passes from 4 to 3 to 5. If his man has anticipated the buttonhook and started crashing through of going around the screen, 2 will get an easy lay-up.

**Sucker:** After a while, the man guarding 4 might get ideas. Seeing 2 get open time and again for his jumper, he may try to crash by the screen and cover him. That's the time 4 will quickly cut into the lane for the feed from 3. Two points!

**Center:** This move exploits the defensive center's tendency to fall asleep on the post. Since all 1 has been doing is setting a stationary screen, X-1 often will relax. When this happens, 1 backs up and 2, soon as the ball touches his hands, flicks an overhand pass to him. The center then has a simple lay-up underneath.

**Pivot:** This little device is highly effective in exploiting a sleeping or over-anticipating defense. Instead

of setting the second side screen, 4 now clamps a front screen on X-1. The ball-handler, 3, withholds his usual pass to 2 and fires to the post (1) cutting around the screen.

What about No. 5? What does he do all this time? Very little. He may jitter around to distract his man's attention from the play, but he doesn't get too close. In short he gives the three men on the other side of the lane operating room. Once the ball goes up, however, he crashes the boards.

At Syracuse the "lonesome end" is played by a fellow named Dolph Schayes! You don't get many hoops that way, but you do get a chance to catch a breather!

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## ADVERTISERS INDEX

AALCO MANUFACTURING COMPANY	36
ADELPHI COLLEGE	47
AIR PAD & BRACE COMPANY	27
ALUMAGOAL COMPANY	48
ALUMINUM ATHLETIC EQUIPMENT CO.	39
AMERICAN LOCK COMPANY	29
AMERICAN PLAYGROUND DEVICE CO.	42
AMERICAN WIRE FORM CORPORATION	46
ARNO ADHESIVE TAPES, INC.	25
ATHLETIC INSTITUTE, THE	21
AUSTIN, R. E., & SON	44
BALL-BOY COMPANY, INC.	42
BROWN, M. D., COMPANY	46
CHICAGO ROLLER SKATE COMPANY	35
DE BOURGH MANUFACTURING COMPANY	37
DENVER TENT & AWNING COMPANY	46
DUCOMMUN, M., COMPANY	42
EARLVILLE BLEACHER COMPANY	46
ELMER'S HANDICAPS	32
FAIR-PLAY SCOREBOARD COMPANY	36
FEATHER TIP FOOTBALL CLEAT DIV. M & S MANUFACTURING COMPANY	45
GETZ, WILLIAM, CORPORATION	3rd Cover
GILL, HARRY, COMPANY	43
GOLD MEDAL PRODUCTS COMPANY	45
GYM MASTER COMPANY	1
GYMNASTIC SUPPLY COMPANY	46
HALDEMAN HOMME MANUFACTURING CO.	36
HILLERICH & BRADSBY COMPANY	6
HILLYARD CHEMICAL COMPANY	4
HUNTINGTON LABORATORIES, INC.	42
K. & P. ATHLETIC COMPANY	40
LAURENS LABORATORIES	46
MacGREGOR COMPANY, THE	17
MAGNETIC AIDS, INC.	34
NADEN INDUSTRIES	35
NATIONAL SPORTS COMPANY	44
NEVCO SCOREBOARD COMPANY	48
NEW BALANCE ATHLETIC SHOE COMPANY	27
NISSEN MEDART	15
NONPAREIL DIV. GARED CORPORATION	31
NURRE COMPANIES, INC.	41
OCEAN POOL SUPPLY COMPANY	29
PREMIER ATHLETIC PRODUCTS CORP.	28
PROGRAM AIDS COMPANY, INC.	40
PROTECTION EQUIPMENT COMPANY	41
RALEIGH ATHLETIC EQUIPMENT CORPORATION	4th Cover
RAWLINGS SPORTING GOODS COMPANY	3
REMINGTON ARMS COMPANY	23
RIDDELL, JOHN T., INC.	2nd Cover
ROBBINS FLOORING COMPANY	18
SAND KNITTING MILLS CORPORATION	43
SANI-MIST, INC.	22
SERON MANUFACTURING COMPANY	31
SPANJIAN SPORTSWEAR	39
SPOT-BILT, INC.	19
TURFTEX, INC.	33
UniMac COMPANY	2
UNIVERSAL BLEACHER COMPANY	37
WELLS, J. W., LUMBER COMPANY	14
WESTERN CINE SERVICE, INC.	32

## MASTER COUPON

(See page 47 for other listings)  
(Numbers in parentheses denote page  
on which advertisement may be found)

### NEVCO SCOREBOARD (48)

- ☐ Catalog of Scoreboards  
for All Sports

### NEW BALANCE SHOE (27)

- ☐ Information on Athletic  
Footwear

### NEW EQUIPMENT (30)

- ☐ Gymnastic Shoe  
☐ Ball-Carrier  
☐ Utility Truck  
☐ Gym Apparatus  
☐ Colorful Gym Mat  
☐ Big Bouncer  
☐ Re-Bound Net

### NISSEN MEDART (15)

- ☐ Catalog of Gymnastic  
Equipment

### NONPAREIL DIV. (31)

- ☐ Catalog of All Glass  
Backboards and Air  
Inflator

### NURRE (41)

- ☐ Booklet on All-Glass  
Basketball Banks

### OCEAN POOL (29)

- ☐ Catalog on Swim and  
Pool Equipment

### PREMIER ATH. PRODUCTS (28)

- ☐ Catalog on Complete Line  
of Gym Mats

### PROGRAM AIDS (40)

- Full color catalog on:  
☐ Playmaster Coaching  
Aids  
☐ Pick-A-Play Coaching  
Aids

- ☐ Record-Master "Hall-of-  
Fame" Displays  
☐ Eraso Posters & Charts  
☐ Physical Fitness Aids  
☐ Equip-Trol Inventory  
Control Systems

### PROTECTION EQUIP. (41)

- ☐ Catalog on Polvanite  
Wrestling and Gym Mats

### RALEIGH

(Back Cover)

- ☐ Information on Recondi-  
tioning Service

### RAWLINGS (3)

- ☐ Catalog

### REMINGTON ARMS (23)

- Literature on Riflery,  
☐ Organizing a Club  
☐ Operating a Club  
☐ Building a Range

### RIDDELL, JOHN T. (Inside Front Cover)

- ☐ Information on Quality  
Line of Football, Base-  
ball, Track, and Basket-  
ball Equipment

### ROBBINS FLOORING (18)

- ☐ Details on Ironbound  
Continuous Strip Hard  
Maple Gym Floors

### SAND KNITTING (43)

- ☐ Catalog on Award Swea-  
ters, Jackets, and Blankets

### SANI-MIST (22)

- ☐ Sample of Sani-Mist  
Athlete's Foot Solution  
☐ Details on Rent-Free-Lease  
Spray Dispenser

### SERON MFG. (31)

- ☐ Information on Basket-  
ball Eyeglass Holder,  
Whistle Lanyard, and  
Whistle Cover

### SPANJIAN (39)

- ☐ 1962 Basketball and  
Baseball Catalog

### SPOT-BILT (19)

- ☐ Catalog of Athletic  
Footwear

### TURFTEX (33)

- ☐ Information on Grasstex  
All-Weather Running  
Tracks, Runways, and  
Jump Areas

### UniMac (2)

- ☐ Information on School  
Laundry Equipment

### UNIVERSAL BLEACHER (37)

- ☐ Catalog on Portable  
Wood Bleachers

### WELLS LUMBER (14)

- ☐ Information on Diamond  
Hard Maple Gym Floors

### WESTERN CINE (32)

- ☐ Information on Low-Cost  
Film and Rapid Film  
Processing

### WHIRL-A-BATH (46)

- ☐ 10-day Free Trial of  
Non-Electric Whirlpool  
Bath Unit  
☐ Literature on Non-Electric  
Whirlpool Bath Unit

NAME \_\_\_\_\_ POSITION \_\_\_\_\_  
(Principal, coach, athletic director, physical director)

SCHOOL \_\_\_\_\_ ENROLLMENT \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

No coupon honored unless position is stated

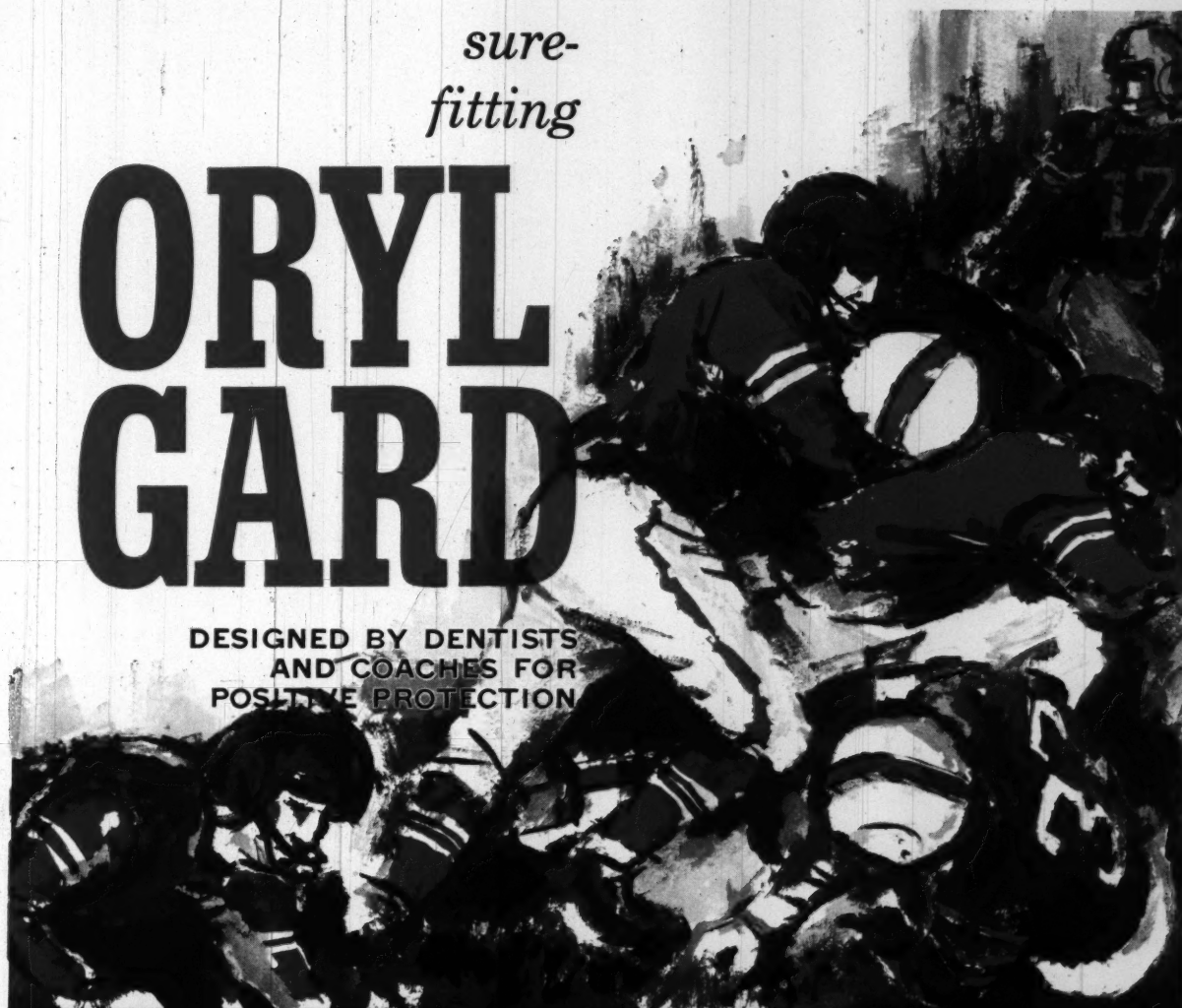
December 1961



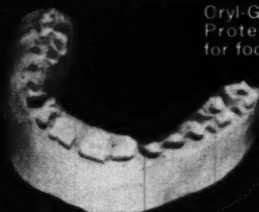
*sure-  
fitting*

# ORYL GARD

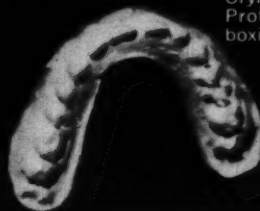
DESIGNED BY DENTISTS  
AND COACHES FOR  
POSITIVE PROTECTION



Oryl-Gard F (Lower)  
Protective mouthpiece  
for football



Oryl-Gard B (Upper)  
Protective mouthpiece for  
boxing and football



PAT. PENDING

There is NO ONE better qualified to fit your athletes with mouth guards than the man who devotes his professional life to the teeth... your dentist.

The new Oryl-Gard is a completely new, precise-fitting mouth guard, developed by a team of dentists.

Most fittings take about 5 minutes. The dentist places a preformed plastic shell over the athlete's teeth. He fills the shell with a fluid plastic. The athlete bites down on the shell while the material sets. Minutes later the dentist examines the "fit", and the job is done.

#### ADVANTAGES:

- Makes it easy to breathe—with mouth either open or closed.
- Will not fall out when the mouth is open.
- Completely comfortable to wear.
- Causes little or no difficulty in speaking.
- Protects the teeth better than any ordinary mouth guard known, since all teeth are in register. Offers protection against the straight front blow, and against the dangerous "upper cut" IMPACT.

The dentists of America know and use Oryl-Gard Mouth Guard. Designed by dentists, fitted by dentists. Ask yours for information.



*The William Getz Corporation*

7512 S. GREENWOOD AVENUE • CHICAGO 19, ILLINOIS

# **STOP!**

**BEFORE YOU ORDER YOUR NEW HELMETS**

# **LOOK**

**AT THE NEW ADVANCED SAFER DESIGN AND**

# **LISTEN**

**TO YOUR BETTER JUDGEMENT . . . THEN**

**BUY**  
**Raleigh**

**BUY DIRECT FROM THE MANUFACTURER**

**WHY NOT CONVERT YOUR PRESENT HELMETS TO THIS NEW MODERN SAFER DESIGN?**

*For Further Information — Write to*

**RALEIGH ATHLETIC EQUIPMENT CORPORATION**

**"RECONDITIONING DIVISION" Dept. 77, New Rochelle, New York**  
**Area Code 914 Ne-6-7070**

**WHERE PROGRESS NEVER ENDS**



